

HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

Quanto
N
4500
.H6
vol.1

THE ART OF THE WORLD

ILLUSTRATED IN THE PAINTINGS, STATUARY, AND
ARCHITECTURE OF THE

WORLD'S COLUMBIAN EXPOSITION

LIST OF SPECIAL CONTRIBUTORS

D. H. BURNHAM

Director of Works

HALSEY C. IVES

Chief of the Department of Fine Arts

MOSES P. HANDY

Chief of the Department of Publicity and Promotion

CHARLES YRIARTE

Editor of the Figaro-Salon

ROGER-BALLU

Commissioner of Fine Arts for France

ANGELO DEL NERO

*Royal Special Commissioner of Fine Arts for Italy
Vice-President of the International Jury for the Fine Arts*

HUBERT VOS

Assistant Commissioner of Fine Arts for Holland

HUMPHRY WARD

Art Critic of the London Times

EDITED BY

RIPLEY HITCHCOCK

VOL. I

NEW YORK
D. APPLETON AND COMPANY
1896

COPYRIGHT, 1893, 1894
By D. APPLETON AND COMPANY

THE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

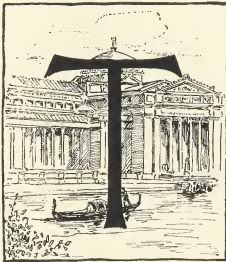


LIFE.

BY WALTER MACEWEN.

From the Decorative Painting in the Manufactures and Liberal Arts Building.

INTRODUCTION



THE Columbian Exposition of 1893 is taking its place in history, and it is possible now to summarize certain impressions and to suggest a consensus of opinion which will affect the historical verdict. So far as the plans are concerned which transformed a strip of outlying lake shore into a beautiful system of sites, roadways, water ways, and landscape art, there is no place for criticism. The general design of the buildings, and the results attained by that ungrudging co-operation of architects, artists, and builders, suggested in Mr. Burnham's article, have given to the world a universal exposition which is confessedly more beautiful in general design than its predecessors at Paris, Vienna, Philadelphia, or elsewhere. If it is true, as some foreign critics have urged, that the architecture does not represent creation, it is none the less true that it stands for a command of selection, assimilation, and harmonious combination, a largeness of purpose, discretion, and perception of æsthetic fitness, which have drawn from a less captious foreign visitor—Mr. Walter Besant—the verdict that "nowhere, at any time, has there been presented to the world any group of buildings so entirely beautiful in themselves, and in their arrangement, as this group at Chicago, which they call the World's Fair."

For the art department, as for the architecture and design of the Exposition, there has been no fatal criticism. If we take the Exposition as a whole, the magnitude of the exhibits was to be expected, but comparative analysis of the World's Fair as a presentation of the best fruits of human endeavor in science, education, manufactures, transportation, agriculture, the work of women, and all the arts, would be out of place here, even if final analysis were yet possible. Some curious statistician has estimated that the devotion of two minutes to each exhibit would consume thirty-two years. There are many lessons to be drawn, many exceptional achievements to be recorded, but it is a simple expression of general opinion to point to the art and architecture of the Fair as distinctive triumphs.

These, and these only, are the features of the Fair which have found a permanent record in THE ART OF THE WORLD, in the descriptions of those who have organized and directed the results seen at Jackson Park, and in pictorial presentations which have taxed the resources of reproductive art. Mr. Burnham, the builder of the Fair; Mr. Ives, the organizer of the great art exhibition; M. Ballu, the commis-

sioner of France; M. Vos, who exercised a like duty in behalf of Holland; Signor Del Nero, Italy's representative; Mr. Humphry Ward and M. Charles Yriarte, masters of the subjects of English and French art; and Major Handy, unexcelled in intimate knowledge of the Exposition, have conveyed, we believe, the spirit of this great enterprise, its essential aims and larger character, in a manner more valuable for permanent record than reams of detailed and therefore fleeting description.

So far as pictorial art at the Exposition is concerned, it is possible that none of us will look upon the like in America again. Our own art has emerged successfully from the enforced comparison, and Americans from every corner of our broad land have been able to convince themselves that American art has developed sufficient stature and dignity to take an honored place in the congress of the nations. Of the French art, to which we owe so much, the Exposition has taught us perhaps little that is new; but those Northern nations with which we may well cherish a certain kinship have shown themselves in a new light. It is with fresh eyes, too, that we have seen the exhibits of Italy, Spain, Russia, and several other countries; and it is well within bounds to say that we have never had, nor are we likely to have, such a demonstration of the artistic possibilities of England and Germany. To touch upon all the national tendencies represented, or to summarize schools and trends of æsthetic thought, would be impossible here, even if it were needful; but I believe that it is within the power of careful observers to draw convincing conclusions from the two hundred and fifty or more paintings selected for reproduction in this work.

How carefully this selection was conducted it is hardly necessary to tell, and the telling would involve a story of plans which date back for three years—of journeys and negotiations covering Europe from London to Paris and Madrid, from Berlin to St. Petersburg, side by side with a similar work in America ranging from Chicago to Philadelphia, New York, and Boston. I have sometimes thought that the actual history of a monumental work like this, including the task of selection; the care taken to obtain the authorization of artists, and doubly to protect their interests, when desired, by special copyrights; the making of negatives of the finest quality throughout Europe and America; the painting of color models, and the months of most delicate work by the artists of Boussod, Valadon & Co.; the collection of a gallery of artists' portraits; the planning, preparation, and editing of text which shall say much in brief compass—that all this, and much else which might be told, would form the most interesting preface that could be written for such a publication. But if these points are touched upon it is in no spirit of boastfulness, but rather to illustrate the simple statement that the publishers have used the best means known, and have cheerfully undertaken unusual burdens in order to meet a great occasion, and to make *THE ART OF THE WORLD* the best work possible—something as near perfection as human limitations will permit.

The spirit in which this work has been planned and offered to the public would be at variance with any claim to absolute comprehensiveness or perfection. No one remembers everything that has been seen at Jackson Park, or even in the Fine Arts Building. This work is not put forth as a complete presentment of the Exposition, nor does it contain everything worthy of note in the Department of Fine Arts. Some paintings have been omitted which are well worthy of reproduction; others perhaps less distinctive have been included. But with a written record, as with the visitor, it is the character of an exposition and the distinguishing features which are or should be preserved. This character, so far as the Exposition itself is concerned, and these features as regards the Fine Arts department, have an enduring record in *THE ART OF THE WORLD*. It is simply repeating a familiar fact to say that there is no workmanship equal to that employed for the reproduction of these illustrations of modern art.

What I have written has been intended as explanation, not as eulogy. There are many occasions when eulogy is tasteless—never more so, perhaps, than when it comes from one whose duty, like mine, is simply to raise the curtain and point the way, leaving the verdict upon the entertainment to the guest.

RIPLEY HITCHCOCK.

CONTENTS OF ART OF THE WORLD

VOLUME I

PHOTOGRAVURES

JEAN LÉON GÉRÔME	Cedipus	<i>To face page</i> 3
JOHN PETTIE	The Traitor	7
W. ROELOFS	Mills near Rotterdam	11
JULES LOUIS MACHARD	Garden Party	15
ANTON MAUVE	Wood Carts on the Heath	19
WILLIAM QUILLER ORCHARDSON	Portraits	23
L. A. LHERMITTE	Haymakers	27
FRANK BRAMLEY	For of such is the Kingdom of Heaven	31
P. GROLLERON	A Capture (1793)	35
LUCIEN DOUCET	A Skating Party	39
FREDERICK JACOB DU CHATTEL	The Lake in the Wood	43
PHILIP RICHARD MORRIS	Edward I demanding the Oath of Allegiance to his Son, the First Prince of Wales	47
JOHN CHARLTON	The Royal Procession passing Trafalgar Square, Tuesday, June 21, 1887	51
HENRI CAIN	At the Louvre	55
A. LOUSTAUNAU	Presenting the Colors to the Recruits	59
G. ROCHEGROSSE	The Betrothed	63
FORD MADOX BROWN	Romeo and Juliet	67
E. BLAIR LEIGHTON	How Lisa loved the King	71
HENRY R. POORE	Close of a City Day	75
GASTON CHARPENTIER-BOSIO	A Stolen Kiss	79
WALTER L. DEAN	Peace	83
F. A. DELOBBE	After the Bath	87
LAURENZ ALMA-TADEMA	Calling the Worshippers	91
SARAH W. WHITMAN	Portrait of Oliver Wendell Holmes	95

TYPOGRAVURES IN COLOR

MADAME MADELEINE LÉMAIRE	Falling Leaves	<i>To face page</i> 1
H. W. MESDAG	At Anchor, Scheveningen	5
GOTTHARD KUEHL	A Safe Stronghold our God is still	9
H. L. DE HAAS	Donkeys on the Shore, Picardy	13
JOHN MACWHIRTER	Hail, Gentle Spring!	17
MADMOISELLE G.-J. VAN DE SANDE BAKHUYZEN	Ripe Plums	21
GEORGE CLAUSEN	Ploughing	25
J.-J. VAN DE SANDE BAKHUYZEN	Summer Morning	29

LÉON BONNAT	Cardinal Lavigerie	<i>To face page</i> 33
FRANÇOIS PIERRE TER MEULEN	A Sandy Road	37
HENRI GERVEX	Mignon	41
PH. SADÉE	On the Beach, Scheveningen	45
HONORÉ UMBRIGHT	On the Mountain	49
VICTOR GILBERT	Fortune-telling	53
JACQUES VEYRASSAT	The Last Load of Hay	57
MAURICE REALIER-DUMAS	Luncheon on the Grass	61
W. R. SYMONDS	Mignon	65
BERNARDIN JOHANNES BLOMMERS	A Frugal Meal	69
GABRIEL FERRIER	Portrait of Mlle. G.	73
JULIEN DUPRÉ	In the Valley	77
EDWIN LORD WEEKS	Three Beggars of Cordova	81
THOMAS ALLEN	Under the Willows	85
ROBERT WILLIAM VONNOH	Fais le beau !	89
J. J. ENNEKING	October Twilight in New England	93

TYPOGRAVURES

	PAGE
F. M. BOGGS	2
WALTER LANGLEY	4
ADRIEN MOREAU	6
JOHN PETTIE	8
WINSLOW HOMER	10
OTTO TOASPERN	11
G. MOREAU DE TOURS	12
P. TAVERNIER	14
J. F. RAFFAELLI	16
PIERRE MARIE BEYLE	18
CHARLES C. CURRAN	19
GEORGES CAIN	20
J. KLINKENBERG	21
E. DEBAT-PONSAN	22
PH. JOLYET	24
E. ROSSET-GRANGER	26
G. F. WATTS	28
C. Y. TURNER	29
C. LOOMIS	30
J. ADAM	30
R. COLLIN	32
M. LE LIEPVRE	34
ALBERT BARTHOLOMÉ	36
ROBERT REID	37
LOUIS C. TIFFANY	38
GEORGES DIETERLE	40
GUSTAV SURAND	42
ADOLPH SCHLABITZ	44
EUGÈNE BULAND	46
CH. HERMANN-LÉON	48
MULLER KURZWELLER	50
RUDOLPH LEHMANN	52
Brooklyn Bridge	2
A Disaster	4
Bathing	6
The Duke of Monmouth and James II	8
The Fog Warning	10
Music	11
Carnot at the Battle of Wattignies	12
Huntsman sounding "Leaving the Water"	14
The Grandfather	16
Life-saving	18
The Iris Bed	19
A Barricade in 1830	20
Canal at Amsterdam	21
Noon	22
Mignon	24
Young Girl chasing Butterflies	26
Paolo and Francesca	28
Saw Wood and say Nothing	29
Memoria	30
Haute École	30
Portrait of my Father	32
The Fishing Party	34
The Game of Ferret	36
Her Firstborn	37
Market at Nuremberg	38
The Calvary at Criquebœuf	40
St. George and the Dragon	42
The Blind at Church	44
Propaganda	46
Wild Boar at Bay	48
Forest in Winter	50
The Reaper and the Flowers	52

	PAGE
B. W. CLINEDINST	Monsieur's Mail 53
J. G. BROWN	The Card Trick 54
RICHARD GOUBIE	Through the Woods 56
ROGER JOURDAIN	Yachting 58
MARGUERITE ROOSEMBOOM	A Garland of Roses 59
BIRGE HARRISON	The Departure of the Mayflower 60
RUDOLPH LEHMANN	Undine 61
WALTER LANGLEY	Departure of the Fishing Fleet 62
ADOLPHE YVON	President Carnot 64
I. M. GAUGENGIGL	The Manuscript 65
L. E. VAN GORDER	Mall and Terrace, Central Park 66
PIO JORIS	Recreation in the Country 68
DE COST SMITH	Driven Back 70
MAXIME DASTUGUE	An Anniversary 72
M. SCHAEFER	Come ! Come ! 74
RICHARD LINDERUM	Deliberation 76
CHARLES C. CURRAN	Venus of Milo (Louvre) 77
J. J. ENNEKING	South Duxbury Clam-digger 78
MARIUS ROY	Zouaves in the Field 80
G. PAPPERITZ	Salome 82
ADOLPH SCHLABITZ	The Morning Song 84
E. DUEZ	Christ walking on the Water 86
JULIUS L. STEWART	Venice 88
IVAN ANDRAEVITCH PELEVINE	The First Tooth 90
ENRIQUE VIVERO Y ESTEVAN	Flying Artillery 92
ROBERT KOEHLER	The Strike 94
ELLEN DAY HALE	Bessy 96

PORTRAITS OF ARTISTS AND OFFICERS OF THE EXPOSITION

	PAGE		PAGE
JEAN LÉON GÉRÔME	3	LUCIEN DOUCET	39
H. W. MESDAG	5	HENRI GERVEX	41
JOHN PETTIE	7	FREDERICK JACOB DU CHATTEL	43
GOHAND KUEHL	9	ADOLPH SCHLABITZ	43, 83
W. ROELOFS	11	PH. SADÉE	45
H. L. DE HAAS	13	PHILIP RICHARD MORRIS	47
JULES LOUIS MACHARD	15	HONORÉ UMBRIGHT	49
JOHN MACWHIRTER	17	MULLER KURZWELLY	49
ANTON MAUVE	19	JOHN CHARLTON	51
Mademoiselle G.-J. VAN DE SANDE BAKHUYZEN	21	J. G. BROWN	54
WILLIAM QUILLER ORCHARDSON	23	HENRI CAIN	55
GEORGE CLAUSEN	25	JACQUES VEYRASSAT	57
L. A. LHERMITTE	27	A. LOUSTAUNAU	59
G. F. WATTS	27	MARGUERITE ROOSEMBOOM	59
J.-J. VAN DE SANDE BAKHUYZEN	29	BIRGE HARRISON	60
FRANK BRAMLEY	31	MAURICE REALIER-DUMAS	61
HALSEY C. IVES	vii	G. ROCHEGROSSE	63
LÉON BONNAT	33	ADOLPHE YVON	63
P. GROLLERON	35	GEORGE R. DAVIS	xix
FRANÇOIS PIERRE TER MEULEN	37	THOMAS W. PALMER	xix

	PAGE		PAGE
MOSES P. HANDY	xxxI	J. J. ENNEKING	78, 93
W. R. SYMONDS	65	GASTON CHARPENTIER-BOSIO	79
I. M. GAUGENGIGL	66	EDWIN LORD WEEKS	81
FORD MADOX BROWN	67	WALTER L. DEAN	83
BERNARDIN JOHANNES BLOMMERS	69	THOMAS ALLEN	85
DE COST SMITH	69	F. A. DELOBBE	87
E. BLAIR LEIGHTON	71	JULIUS L. STEWART	87
GABRIEL FERRIER	73	ROBERT WILLIAM VONNOH	89
M. SCHAEFER	73	ROBERT KOEHLER	93
HENRY R. POORE	75	SARAH W. WHITMAN	95
RICHARD LINDERUM	75	ELLEN DAY HALE	95
JULIEN DUPRÉ	77	BERTHA HONORE PALMER	xlvi

SCULPTURE AND ARCHITECTURE

	PAGE		PAGE
Head of Raphael. Fine Arts Building	1	Capital for Fisheries Building	xxiii
Pediment, Machinery Hall	1	Great Central Porch of Agricultural Building	xxiv
The Government and Fisheries Buildings	<i>Facing</i> i	South Porch of Mining Building	xxiv
Colossal Statue : "The Republic"	i	General View of the Exposition, looking Southeast from the Roof of the Illinois State Building	xxv
The Beginnings. Jackson Park, June and July, 1891	ii	Machinery Hall	xxvi
The Agricultural Building	iii	Porch, Electricity Building	xxvi
Dome of Agricultural Building	iv	Statue of Benjamin Franklin	xxvii
Map of Buildings and Grounds of the World's Colum- bian Exposition	v	The Woman's Building	xxviii
Group : "The Genius of the Locomotive"	vi	Porch at End of Agricultural Building	xxix
Horticultural Building in Winter	<i>Facing</i> vii	Decorative Painting : "The Arts of War"	xxx
Pediment, Agricultural Building	vii	A Group of State Buildings	xxxi
Panther on Bridge	vii	The Canal, looking South. Evening	xxxii
View from the Lagoon	viii	From the Top of the Administration Building	xxxii
Fine Arts Building	ix	Plan of the Fine Arts Building, showing the Arrange- ment of the Exhibits	xxxii
The First Arch in Place, Manufactures and Liberal Arts Building	x	View looking Southeast from the Roof of the Wom- an's Building	<i>Facing</i> xxxiii
Construction of the Great Manufactures and Liberal Arts Building	xi	Statue of Columbus	xxxiii
Entrance of Fisheries Building	xii	Looking Northward from the Gondola Landing, at the Western End of the Agricultural Building	xxxiv
Manufactures and Liberal Arts Building	xiii	The Administration Building	xxxv
Entrance of Transportation Building	xv	Figure in Window-frame, Machinery Hall	xxxvi
View of the Grand Basin from the South of the Colum- bian Fountain	<i>Facing</i> xvii	Figure in Window-frame, Machinery Hall	xxxvi
Entrance, Horticultural Building	xvii	Group : "The Glorification of War"	xxxvii
Decorative Painting : "Music"	xviii	Gari Melchers at Work	xxxviii
Part of Group, Manufactures and Liberal Arts Building	xix	Machinery Hall	<i>Facing</i> xxxix
Interior of Administration Building	xx	Decorative Painting : "The Arts of Peace"	xxxix
The Administration Building, Early Morning	xx	The Grand Court and Basin, looking Eastward from the Upper Part of the Administration Building	xl
Scenes in the Midway Plaisance	xxi	The German Building	xlii
Fountain : "The Triumph of the Republic"	xxii	Sculpture in the West Court, Fine Arts Building	xliii
View along the Canal from a Point near the Obelisk. <i>Facing</i>	xxiii	Horticultural Building. A Bit of Japan	xlvi
Detail of Fountain	xxiii	View looking East from the Ferris Wheel	xlvi
Group : "The Four Continents supporting Horoscope"	xxiii	The Ferris Wheel, Midway Plaisance	xlvi



Copyright 1893 by Bousso, Valadon & Cie.

Typographie en couleurs Bousso, Valadon & Cie, Paris.

FALLING LEAVES

FALLING LEAVES.

MADAME MADELEINE LEMAIRE.

(*French School.*)



OLIN L. WARNER, SCULPTOR.

DRAWN BY HARRY FENN.

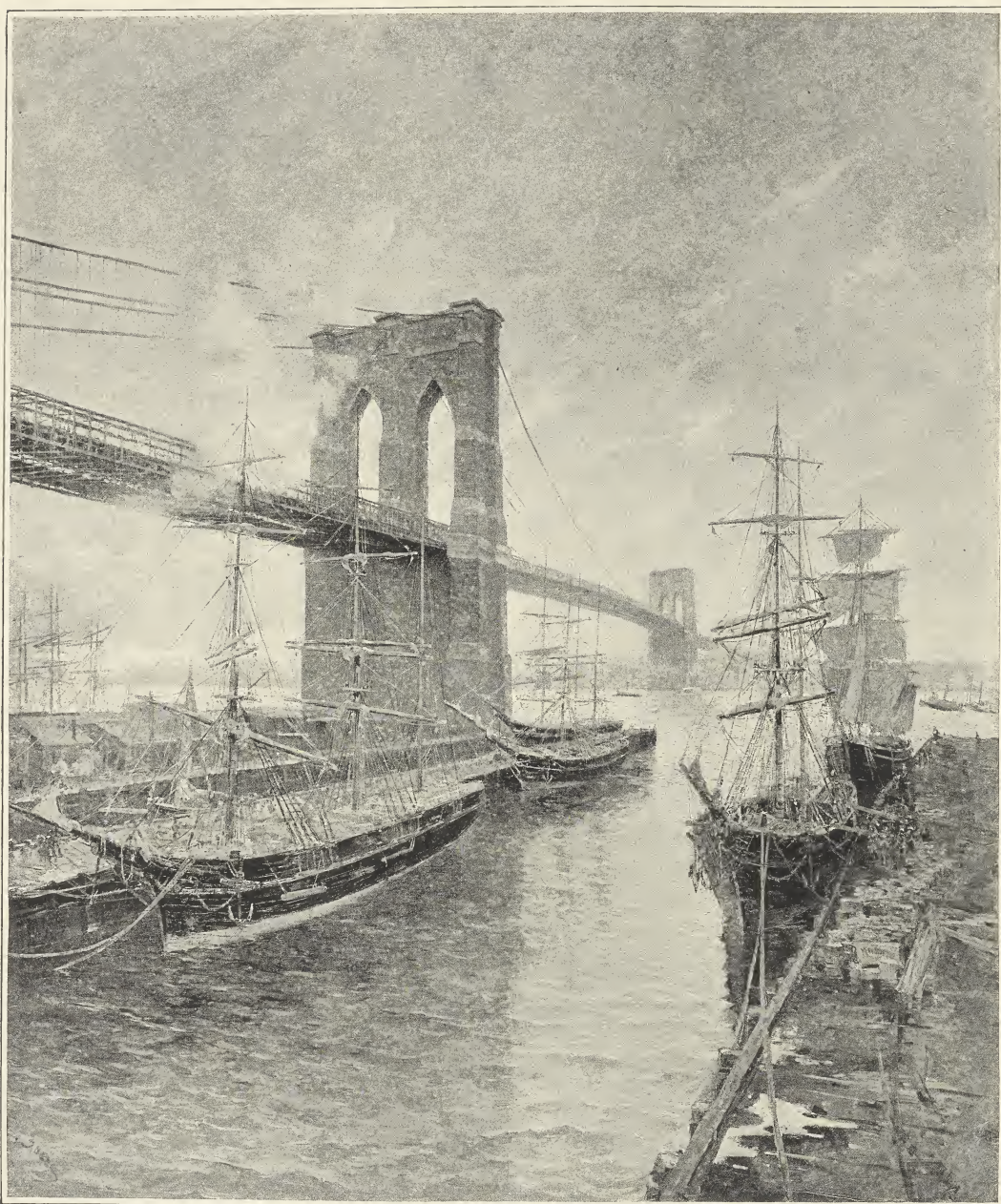
Head of Raphael. FINE ARTS BUILDING.

Madame Lemaire first made a reputation as a water-color artist and flower-painter; then, without abandoning the class of work which made her popular in France, she took up *genre* painting and illustrating; indeed, she has attempted decorative work with success. This artist—a woman of various social accomplishments—was born at Sainte-Rossoline, in the Department of the Var. She, next to Madame Rosa Bonheur, whose name is famous throughout the world, is one of the leading female artists of the French school.

The artist here shows us, under the title of "Falling Leaves," the graceful figure of a young woman dressed in the fashion of the day and holding a parasol, walking under the horse-chestnuts on the upper terraces of the gardens of Saint-Cloud. The venerable trees are shedding their yellow leaves one by one, and the breeze drives them eddying about her feet; the ground is strewn with them. The park is deserted; the last rays of the sinking sun touch the broad leaves, and fling splashes of gold on the branches and trunks of the old giants. The young lady pauses with a melancholy glance at the ruins and the glowing horizon where the sun is about to set; and her mourning dress contrasts with the last smile of dying Nature.



Pediment. MACHINERY HALL.



Copyright, 1893, by F. M. Boggs.

BROOKLYN BRIDGE. F. M. BOGGS. (*American School.*)

Mr. F. M. Boggs is an American by birth, but he has chosen to reside of late years almost entirely in Europe. He has found subjects on the Continent and in England, and also in America. Several of his pictures are owned by Continental art galleries, and others are in American collections. This superb view of the great bridge is from the crowded wharves on the New York side looking toward Brooklyn.

J. L. GÉRÔME



Copyright 1893 by Boussod, Valaden, & Co

D APPLETON & CO NEW YORK

Photogravure Goupil

ŒDIPUS

ŒDIPUS.

JEAN LÉON GÉRÔME.

(*French School.*)



JEAN LÉON GÉRÔME.

With the love of dramatic contrasts which is shown in pictures like "The Gladiators saluting Cæsar," "The Duel after the Ball," and "The Gray Cardinal," Jean Léon Gérôme, the most famous of living French masters since the death of Meissonier, has painted this impressive picture of Napoleon in Egypt, like Œdipus seeking to solve the riddle of the Sphinx. The time is the day after the battle of St. Jean d'Acre. Face to face we see the embodiment of the mystery of the ages, and the man whose ambition overleaped all confines of space and time. Gérôme, who was born at Vesoul, May 11, 1824, was a pupil of the academic master, Paul Delaroche, and afterward of Gleyre; but although his manner has been influenced by the severity of the Academy, his themes have often betrayed a leaning toward the freedom of romanticism. A masterly draughtsman, a student of history, a traveler, an indefatigable worker, the long series of paintings coming from his *atelier* in the last forty-five years have illustrated the history of France and Rome, and the more brilliant phases of Oriental life. At the outset he failed to obtain the *Prix de Rome*, but his "Cock-Fight" won a third-class medal in 1847, and since then he has gained one honor after another. Medals of honor were awarded to him in 1867, 1874, and 1878, with a medal for sculpture in the latter year. He received the ribbon of the Legion of Honor in 1855, was made an officer in 1867, and commander in 1878. He was elected a professor in the *École des Beaux Arts* in 1863, and a member of the Institute in 1865. His mural paintings for the city of Paris, and his sculptures, have proved the versatility of his talents.

A DISASTER. W. LANGLEY. (*English School.*)

The painter of "A Disaster"—Mr. Walter Langley—belongs to the contemporary English school of *genre* painting, and his favorite medium is water-colors. He is a member of the Institute of Painters in Water-Colors. The scene of this picture is the beach beneath the quay of an English fishing village. The sky is overcast, a storm is raging, and a boat is foundering within sight of home—before the very eyes of the wife and mother, who stares despairingly seaward, while her child, overcome by half-comprehended horror, hides her face and weeps, deaf to attempted consolation and the feverish efforts at rescue.



Copyright, 1893, by WALTER LANGLEY.

WALTER LANGLEY.

A DISASTER.

H.-W. MESDAG



Copyright 1895 by H.-W. Mesdag.

Typographie en couleurs Roussel, Valadon & Cie, Paris.

AT ANCHOR; SCHEVENINGEN

AT ANCHOR.

H. W. MESDAG.

(*Dutch School.*)



H. W. MESDAG.

Mesdag's specialty is marine painting. Born at Groningen, in 1831, he studied under Alma Tadema, a Dutch artist, now naturalized in England and established in London. Mesdag has remained faithful to Holland; he has painted The Hague, but he has always attended the French Exhibitions, and his genius is highly esteemed in France. An officer of the Legion of Honor and of the Order of Leopold of Belgium, and Commander of St. Michael of Bavaria,

this artist has been represented in a great number of Exhibitions in both hemispheres.

Several large fishing-boats, returned from their cruise, have entered the port of Scheveningen, their harbor, where, ranged in a line, they have cast anchor. On their sails, still spread, are to be read the first three letters of the village to which they belong, and their respective numbers. In the offing appear one after another the boats of the flotilla that had remained behind; they approach with all sails set. One of them, which has just entered, is taking its place, and the painter makes us assist at the manœuvre. We see its bow fastened to that of another boat, which serves it as a point of support, while some sailors standing up to their waists in water are endeavoring to get it into line. A hundred yards off other sailors are aiding in the work, facilitating it by slackening or tightening the rope. The operation takes place in fine weather; the sea is calm; the sky is flecked by a few light clouds.

BATHING.

A. MOREAU.

(*French School.*)

A flowery bank, clear, inviting water, a family of children disporting themselves like water-nymphs—nothing could be more simple and delightful than this picture of the innocent joys of child life out of doors. It is an admirable example of the work of M. Moreau, pupil of Pils, and *genre* painter, born at Troyes (Aube), April 18, 1843, a constant exhibitor at the *Salon*, and the painter of several pictures which are owned by American collectors.



Copyright, 1893, by A. MOREAU.

ADRIEN MOREAU.

BATHING.

JOHN PETTIE



Copyright 1893 by John Pettie, R. A.

Photogravure Goupil

THE TRAITOR

D. APPLETON & CO NEW YORK.

THE TRAITOR.

JOHN PETTIE, R. A.

(English School.)



JOHN PETTIE, R. A.

The distinguished artist who painted the dramatic subjects, "The Traitor" and "The Duke of Monmouth and James II," was born in 1839, at East Linton, near Haddington, and died on the last day of February of 1893. He first applied himself to illustration, and practiced "black and white" with ability; and, having obtained a genuine success with his picture, "The Time and Place," exhibited at the Royal Academy, he abandoned the crayon for historical and portrait painting. In 1866 he was elected an Associate of the Royal Academy, and seven years later he was named Academician.

Ten personages, warriors and nobles, and a bishop, are assembled, at the time of the religious wars in Scotland, in the hall of a Gothic donjon-keep. They are sentencing the traitor who has given up the secret of their conspiracy; he is lying on the floor, where he has been dragged, bound hand and foot. They all surround him; one reviles him, another mocks him, a third urges him to confess; a chieftain in armor, with a strong and massive head, seems to be recommending calmness to all. The bishop, standing in front of the table, involves his conscience, and pronounces judgment like an austere judge. Near the chieftain, who is seated, a personage of mark, standing, looks on, stern and impassible, while judgment is being pronounced. A violent scene seems to have preceded the council; the traitor's sword has been torn from him, and his garments and the thongs used to bind him lie scattered over the floor.

THE DUKE OF MONMOUTH AND JAMES II.

JOHN PETTIE, R. A.

James, Duke of Monmouth, the natural son of Charles II, King of England, banished to Holland for having conspired against the Duke of York, on the accession of the latter to his father's throne, under the title of James II, returns from exile to take up arms against him. Defeated at Sedgmoor by Lord Churchill, he is dragged to London, bound hand and foot. King James is alone facing his defeated enemy, who is at his feet suing for pardon. The king remained inflexible and caused him to be beheaded (July 15, 1686). This picture is published by special permission of Messrs. Thomas Agnew & Sons, of London and Manchester, the owners of the copyright.



Copyright, 1893, by THOMAS AGNEW & SONS.

THE DUKE OF MONMOUTH AND JAMES II.

J. PETTIE, R. A.

G. KUEHL



Copyright 1898 by G. Kuehl.

Typographie en couleurs Bussod, Valadon & Co, Paris.

“A SAFE STRONGHOLD OUR GOD IS STILL”

"A SAFE STRONGHOLD OUR GOD IS STILL."

G. KUEHL.

(*German School.*)



GOTTHARD KUEHL.

Gotthard Kuehl, an artist of marked individuality, exercises a genuine influence on painting at Munich, where he was born. He has broken loose from the tradition of the school, following Nature closely, and is esteemed outside his own country for his tendencies toward a realism imbued with sentiment. Faithful to the French Exhibitions, he has for more than ten years past obtained every year the medals awarded by the juries of Paris, and he was made an officer of the Legion of Honor at the Universal Exposition of 1889.

In the upper organ-tribune of a church of the seventeenth century, at Lübeck, a class of charity-school girls are singing Luther's hymn, "A safe Stronghold our God is still." One of them, the eldest, is accompanying them on the grand organ; another, standing before a desk and leaning against the balustrade facing the nave, is singing a solo. Farther back, their music-books in their hands, are the younger girls forming the choir, one of whom looks with admiration—with envy, perhaps—at the soloist, whose voice ascends to the vaulted roof; only the organist and the soloist, who are the monitors, are distinguished by the black apron. A gray light bathes the tribune, and the whole scene breathes peace and simple piety.

THE FOG WARNING.

WINSLOW HOMER

(*American School.*)

Independent in his methods, thoroughly American in his types of men and their settings, Mr. Winslow Homer's work stands for what is most distinctive and individual in the development of a national art. The artist was born in Boston, Massachusetts, February 24, 1836. He was a pupil of the National Academy of Design and of F. Rondel. His work in art is described elsewhere.

In this picture the fisherman, clad in "sou'wester" and oil-skins, watches with anxiety the oncoming fog-bank, whose ragged edge is flung up against the threatening evening sky like a warning hand. Pull hard, mariner, or soon your schooner will be hidden from your sight by an impenetrable mist, and you, mayhap—should no worse fate overtake you—will be compelled to spend a dreary night in your "dory" upon the open sea.



Copyright, 1893, by FISHEL, ADLER & SCHWARTZ

WINSLOW HOMER.

THE FOG WARNING.

W ROELOFS



Copyright 1893 by W. Roelofs

D. APPLETON & CO. NEW YORK.

Photogravure (engr.)

MILLS NEAR ROTTERDAM

MILLS NEAR ROTTERDAM.

W. ROELOFS.

(*Dutch School.*)



W. ROELOFS.

Born at Amsterdam in 1822, this artist began his studies at Utrecht, and then returned to The Hague, where he received lessons from H. Van de Sande Bakhuyzen. Establishing himself finally in his native country, he devoted his art life to the portrayal of character, and followed the national traditions. He has gained many marks of honorable distinction. The scene which Mr. Roelofs has painted is characteristic of the plains of Holland. On the horizon one can make out the city of Rotterdam; the spire of St. Laurent dominates the red roofs and the bluish houses below. In the marshy landscape some broad canals bordered with reeds stretch away to the horizon, while on the right rises a group of windmills, whose wings are relieved against the sky and reflected in the water.

MUSIC.

OTTO TOASPERN.

(*American School.*)

Mr. Toaspern is one of the younger American painters of the day. Like most of his *confrères*, he has enjoyed a foreign training, but, unlike the majority, he ventures to deal with the idyllic or fanciful as well as the real. In this clever conceit he pictures a boy Apollo, or a roguish Pan of tender years, charming the suspicious pelicans despite themselves.





Copyright, 1893, by G. MOREAU DE TOURS.

CARNOT AT THE BATTLE OF WATTIGNIES.

G. MOREAU DE TOURS.

(French School.)

Lazarus Carnot, the ancestor of the present President of the French Republic, member of the Committee of Public Safety, was sent by the Convention in 1793 to the Army of the North, commanded by Jourdan. The Austrians were gaining a victory, when Carnot took command of the troops, led them against the enemy, and, gun in hand and wearing the tricolored scarf, he urged them on and won the battle.

H.-L. DE HAAS



Copyright 1893 by H.-L. de Haas.

Typographie en couleurs Roussel, Valadon & Cie Paris.

DONKEYS ON THE SHORE, PICARDY

DONKEYS ON THE SHORE, PICARDY.

H. L. DE HAAS.

(*Dutch School.*)



H. L. DE HAAS.

This artist, born in Holland, takes his subjects from the downs and shores of Holland and the coasts of Belgium and of the north of France. He united the qualities of a skillful animal painter with those of a landscape painter, and in the picture, "Donkeys on the Shore, Picardy," he renders the expression and the anatomical structure of the asses with scrupulous exactness, but without making this careful execution of the animals so apparent as to mar the general effect of the landscape.

An honorary professor of the Academy of Fine Arts of Bavaria, De Haas has exhausted the series of rewards decreed to artists. He is a dignitary of the orders of his own country, and of those of Bavaria, Holland, Austria, and Spain, and a member of five academies.

On a shore at low tide, a relay of asses destined to haul the boats up on the beach, with their collars and traces hanging to the ground, await motionless the hour of work. A few scattered whin bushes are the only vegetation that grows on this arid shore; in the center of the picture, on the beach, three boats await the rising of the tide to float them again; and a little farther on, to the left, a small flotilla of fishing-boats has been drawn up on the shore. The line of the coast almost blends with that of the sea, a few clouds cross the clear sky, and a flight of sea-gulls passes over the waves.

HUNTSMAN SOUNDING "LEAVING THE WATER."

P. TAVERNIER.

(*French School.*)

This is one of the episodes characteristic of hunting as it is practiced in France. The scene is taken from the forest of Fontainebleau, where the artist has a studio and paints from Nature. The huntsman and one of the hunters, who have most closely followed the pack, have run the stag home, forcing him to throw himself into the lake. The animal has gained upon the dogs which have pursued him, and is emerging dripping from the water, to disappear among the brushwood. The huntsman winds his horn, and the hunters, warned by this fanfare, which informs them of the animal's movements, go to cut off his retreat.



Copyright, 1893, by P. TAVERNIER.

P. TAVERNIER.

HUNTSMAN SOUNDING "LEAVING THE WATER."

J. MACHARD



Copyright 1895 by Ad. Braun & C.

D. APPLETON & CO. NEW YORK.

Photogravure Goupil

Garden Party

By permission of Messrs Ad. Braun and Co.

THE GARDEN PARTY.

J. L. MACHARD.

(*French School.*)



J. L. MACHARD.

Jules Louis Machard, who was born at Sampans, Jura, September 22, 1839, has preserved few traces of his native province in his art. His training under Baille and Signol, and at the *Ecole des Beaux Arts*, seemed to encourage an innate predilection for the fanciful, graceful, and beautiful; and soon after his triumph in winning the grand *Prix de Rome*, in 1865, he established himself firmly as a painter of mythological scenes and of portraits. His works, which have included a Narcissus, a Psyche, and a Venus, and also a "Death of Medusa," which is in the Besançon Museum, have gained for him the emphatic recognition implied in a first-class medal, awarded in 1872, and a second-class medal given in 1878, a year which also brought to the painter the red ribbon of the Legion of Honor.

In the picture before us, M. Machard has painted a beautiful type of the modern Parisienne, a demoiselle of the *grande monde*, ready for one of the splendid *fetes champetres* which occasionally in the environs of Paris revive the memories of the days of Marie Antoinette and the splendors of Versailles. His picture is a portrait, but it possesses a charm and interest far beyond the identity of this accomplished artist's sitter.

THE GRANDFATHER.

J. F. RAFFAELLI.

(*French School.*)

After making his *début* with studies of beggars and street-sweepers, and similar Parisian characters, and with various scenes from poor life, which gave the artist a place among the "Naturalists," and, indeed, made him almost the chief of the school, M. Raffaelli has enlarged his range of subjects without modifying his manner of execution, of which this picture gives an admirable idea.

"The Grandfather" shows us a small farmer or vine-grower in the outskirts of Paris, who, holding his little girl by one hand and his pipe with the other, walks in the bare region of the *Banlieue*, or suburbs, along the Seine or Marne, which has encroached upon the plains, swollen by a severe winter.



Copyright, 1893, by J. F. RAFFAELLI

J. F. RAFFAELLI

THE GRANDFATHER.

J. MACWHIRTER



Copyright 1893 by John MacWhirter.

Typographie en couleurs Roussod, Valadon & Co, Paris.

HAIL, GENTLE SPRING !

HAIL, GENTLE SPRING !

J. MACWHIRTER.

(*English School.*)



J. MACWHIRTER.

From a photograph by Mr. Raymond Lynde, London.

J. MacWhirter was born at Inglisgreen, in Scotland, in 1839; he has spent some part of his life in most of the countries of Europe, and visited the United States in 1877, living for some years in California. His works are principally landscape.

The title, "Hail, gentle Spring!" expresses the delight of the lover of Nature when he sees her revival at the end of a long winter.

The scene is a lowland Scotch pasture on a slightly undulating hill, varied here and there by birch trees and alders, their black bark relieved by gleams of silver; a flock of sheep are scattered on the slopes cropping the young grass, and their white fleeces stand out against the fresh spring verdure. Here and there a boulder or a fissure in the soil breaks the smoothness of the green carpet. A knoll rises in the middle distance to the right of the picture, and in the hollow below a little silvery stream winds in a devious course through the valley, to be lost at the feet of the blue hills on the distant horizon. The foliage of the birch trees, as light as feathers, is hardly visible against the blue sky dappled with gray clouds; the sun—the still pallid sun of May—traces broad paths of light on the vernal sward sprinkled with a few early flowers. The leader of the flock, a noble ram, seems to be gazing at the wanderer who disturbs the solitude. The whole impression is one of the freshness and peacefulness of Nature.

LIFE-SAVING. P. M. BEYLE. (*French School.*)

Pierre Marie Beyle, who was born at Lyons, in 1838, began his active life as a house-painter. His leisure was devoted to the study of art, and with the encouragement and aid of the designer Philippon he was enabled to send his first picture to the *Salon* in 1867. His work soon earned appreciation, and, devoting himself to serious art, he exhibited one picture after another, *genre* studies, scenes from provincial life, and, later, studies of fishermen, sailors, and seaweed-gatherers. In 1881 M. Beyle received a medal of the third class. A few years after this he visited the United States and opened a studio in New York, remaining for some time and exhibiting several paintings. His dramatic picture "Life-Saving" is founded upon studies at Dieppe. A boat, tossed and shattered by the storm, is seen above the long stone breakwater, and hardy sailors are bending their energies to the rescue, while the women in the foreground bear the suspense with what courage they may.



Copyright, 1893, by P. M. BEYLE.

P. M. BEYLE.

LIFE-SAVING.

A MAINE



Copyright 1893 by Boussoed Valaden & Co.

D. APPLETON & CO. NEW YORK.

Photography Goupil

Wood Carts on the Heath

WOOD CARTS ON THE HEATH.

A. MAUVE.

(*Dutch School.*)



A. MAUVE.

Born at Zaandam, and occupying himself with the study of art at an early age, Anton Mauve soon gained recognition in Holland, and in 1876 his picture "Hauling up the Fishing-Boat," which secured a medal at our Centennial Exhibition, introduced him to a wide circle of American admirers. Since that time the artist has received many marks of honor. His pictures are usually characterized by a harmonious blending of soft grays, browns, and yellows. In this characteristic picture of Holland the squat

figure of a Dutch peasant is seen traversing the sand dunes beside a cart laden with the gnarled branches which have been gathered among the low trees on the heath.

THE IRIS BED.

C. C. CURRAN.

(*American School.*)

Mr. Curran is ranked among the younger American painters, but some eight years have passed since his pictures began to attract amateurs. His quick perception and adaptability, and his command of technique, have enabled him to treat both fashionable and rustic *genre* and portraiture with a constantly increasing measure of success. His pictures are seen yearly at the exhibitions of the Society of American Artists and the Academy of Design.





Copyright, 1893, by G. CAIN.

G. CAIN.

A BARRICADE IN 1830.

M^{lle} G.-J. VAN DE SANDE BAKHUYZEN



Copyright 1893 by Mlle G.-J. Van de S. Bakhuizen.

Typographie en couleurs Boussois Valadon & Cie, Paris.

RIPE PLUMS

RIPE PLUMS.

Mlle. G.-J. VAN DE SANDE BAKHUYZEN.

(Dutch School.)



Mlle. G.-J. VAN DE SANDE BAKHUYZEN.

The painter of this tempting picture of luscious fruit was born at Dordrecht. At the Exposition of 1889 in Paris her work gained for her a silver medal. Her favorite class of subjects is still life, and the special interest of her work is derived from the remarkable skill with which she renders the ripeness of beautiful fruit gilded by the sunlight, the down of peaches, or the gray bloom of prunes and apricots, whose skin cracks under the action of the sun.

A BARRICADE IN 1830. G. CAIN. (French School.)

This painting represents an episode of the Revolution of July, 1830, which in three days overthrew the throne of Charles X. The streets of Paris are barricaded; the fight has begun in the Faubourg St. Antoine. The carbineers are about to charge; the insurgents—workmen, students, *bourgeois*, and pupils of the Polytechnic School—await the shock, intrenched behind the barricade, above which floats the tricolor flag. In the foreground a dying man is being cared for by a woman of the people; in the center of the picture a young combatant, almost a child, is discharging his pistol at the assailants.

CANAL AT AMSTERDAM. K. KLINKENBERG. (Dutch School.)

The painter of this quaint bit of the life and architecture of picturesque Amsterdam was born at The Hague, January 14, 1852. He studied art under Christoffel Bisschop, and presently, opening a studio at The Hague, he began to make himself felt as a painter of city views, especially of scenes in The Hague, Amsterdam, and Rotterdam.



Copyright, 1893, by BOUSSOD, VALADON & Co.



Copyright, 1893, by E. DEBAT-PONSAN.

E. DEBAT-PONSAN.

NOON.

W. Q. ORCHARD, III.



Copyright, 1887, by W. Q. Orchard, III.

D. APPLETON & CO. NEW YORK.

Copyright, 1887, by W. Q. Orchard, III.

Portrait

PORTRAITS.

W. Q. ORCHARDSON.

(*English School.*)



W. Q. ORCHARDSON.

From a photograph by Messrs. Elliott & Fry
London.

William Quiller Orchardson, a painter of *genre* scenes, was born in Edinburgh, in 1835, and has been a member of the Royal Academy of London since 1878. The pictures which he sends to the annual exhibitions always attract attention. His success has also received in France the sanction of the Universal Expositions of 1878 and 1889.

In a simple and elegant interior, the baby, the hope and joy of the home, lying on some cushions on a sofa, has just awakened out of his sleep. The young mother has been watching and waiting for his first smile; dressed in black, her hair loose in the unrestraint of home, she is playing with the child, holding out to him a Japanese fan, which he tries to seize; he stretches out his hands, all his little body is in motion, his eyes express eagerness, and the mother, who delights in this play, prolongs it.

In giving this charming scene the simple title "Portraits," the artist tells us that it is a work copied direct from Nature; that it is not a vulgar model who has posed for him. Perhaps he has here delicately revealed to us a scene in his own life, and this domestic picture will one day take a place among his family portraits.

NOON. E. DEBAT-PONSAN. (*French School.*)

It is noon; the husband is returning from the fields, his stick on his shoulder, his sabots in his hand. At the threshold of his house, which is shaded by a vine, his young wife, her infant in her lap, greets him with a smile. The house-dog welcomes him joyfully, the chickens peck about at his feet undisturbed, and the team of oxen which he has brought from the field stand waiting.

MIGNON. PH. JOLYET. (*French School.*)

It might be taken as an illustration of the spirit of international comity which an exposition like that at Chicago should foster, that a French painter should find a sympathetic theme in German literature. M. Jolyet has painted Goethe's Mignon, the pathetic, lovelorn figure whose woes have wrung the hearts of the readers of "Wilhelm Meister." He has painted her with the light of reason fading, after her rejection, wandering in the woods alone and friendless, and he has treated his subject with a sympathy and power which justify his excellent rank among the exhibitors at the *Salon* and the French *genre* painters of the day.



Copyright, 1893, by PH. JOLYET.

PH. JOLYET.

MIGNON.

GEORGE CLAUSEN



Copyright 1889 by Boussod, Valadon & Co.

Typographie en couleurs Boussod, Valadon & Co, Paris.

PLOUGHING

PLOUGHING.

GEORGE CLAUSEN.

(*English School.*)



G. CLAUSEN.

A husbandman, a well-to-do farmer, old but still vigorous, and careful to draw his furrow straight, leans heavily with both hands on his plough, which is drawn by two horses, a gray and a roan, led by a boy, probably his grandson. Wrapped in a horse-blanket, the sides of his clumsy head-covering pulled down over his ears, his whip on his shoulder, the boy treads under foot last year's stubble, which the share cuts down in every furrow. A lark skims along the ground ready to seize the seed which may be uncovered. This peaceful scene is laid in the middle of a

field which stretches into the distance, where columns of gray smoke ascend, indicating a village, which is hidden from view by the undulations of the ground. A clear sky faintly tinged with rose-color overhangs the landscape. The earth turned up by the ploughshare, the cold atmosphere, the fleecy clouds, all reveal the feeling produced by an English landscape—a feeling which the artist communicates to the spectator.

The artist, Mr. G. Clausen, has painted rustic life in Berkshire, where he resides; he is also known as a painter of aquarelles, and in addition to the pictures which he sends annually to the Royal Academy in London, he is occasionally represented in the French exhibitions. He gained a prize at the Universal Exposition of 1889 in Paris.

YOUNG GIRL CHASING BUTTERFLIES. E. ROSSET-GRANGER. (*French School.*)

The painter of this charming picture was born at Vincennes (Department of the Seine), and he was a pupil of Cabanel, Dubufe, and Mazerolles. His choice of subjects has shown a constant search for the graceful and beautiful, which has been illustrated in his "Eros," exhibited in 1881, his "Charmer, Souvenir of Caprile," and his "Orpheus." In 1884 M. Rosset-Granger obtained a medal of the third class at the *Salon*.

The scene which the artist has depicted might be laid on the terrace about a French country house, so elaborate as to warrant the preservation of the title of *château*. The severity of the architectural setting throws into stronger relief the graceful pose of the fair young *châtelaine*, whose victim is lured to its fate by the vase of flowers.



Copyright, 1893, by E. Rosset-Granger.

E. ROSSET-GRANGER.

YOUNG GIRL CHASING BUTTERFLIES.

L. LHERMITTE



Copyright 1891 by Louis Lhermitte

D. APPLETON & CO NEW YORK.

Photoduplication

Haymakers

HAYMAKERS.

L. A. LHERMITTE.

(*French School.*)



L. A. LHERMITTE.

Born at Mont-Saint-Père (Aisne), about 1840, the painter of the "Haymakers" has devoted himself to the glorification of the life of the fields; and it may be said that his work, take it all in all, forms a perfect illustration of a poem of the soil. His execution is crisper than that of the famous Millet, the painter of the "Angelus," and it is different in other ways; the spirit of the work is in some respects the same. M. Lhermitte holds a very honorable place in French art. He has been a Chevalier of the Legion of Honor since 1884, and he gained the highest honors in 1889. Several of his pictures of rural life are in American collections.

It is the time of haymaking. A whole family of haymakers are gathered in a field a little way from the farm, whose buildings may be seen on the horizon. The aged father fixes his scythe, hammer in hand, sitting on the ground; his son and his daughter-in-law who help in the work rest beside him, and their child who accompanies them, her sunbonnet on her head for protection against the sun, is anxious to take part also. Fork and rake in hand, she goes to spread the grass that they have mowed. It is one of those peaceful scenes which belong to every country, but the artist has chosen for the setting of his picture the country of Aisne, where he was born.

M. Lhermitte during many years has employed, for the reproduction of landscape and rustic scenes, the medium of pastel, which is usually used for the rendering of the human figure. His work of this kind is much sought for, but in the present instance he has executed his picture in oils.

PAOLO AND FRANCESCA. G. F. WATTS, R. A. (*English School.*)

Mr. G. F. Watts, who was born in London in 1818, is a most distinguished painter and also a sculptor, and a member of the Royal Academy. The subject of this picture is the familiar episode from Dante's Divine Comedy (Inferno, Canto V). The poet, escorted by Virgil, sees the two distracted souls of Paolo and Francesca clinging together and coming forth from the swarm of those who are swept past on the wind. Dante calls them, and they tell the tale of their sin and death; then they vanish into the gloom, and "will not be parted."



G. F. WATTS, R. A.
From a photograph by Messrs. Elliott & Fry, London.



Copyright, 1893, by G. F. WATTS.

G. F. WATTS, R. A.

PAOLO AND FRANCESCA.

J.-J. VAN DE SANDE BAKHUYZEN



Copyright 1893 by Roussod, Valadon & Co.

Typographie en couleurs Roussod, Valadon & Co, Paris.

SUMMER MORNING

SUMMER MORNING.

J.-J. VAN DE SANDE BAKHUYZEN.

(*Dutch School.*)



J.-J. VAN DE SANDE BAKHUYZEN.

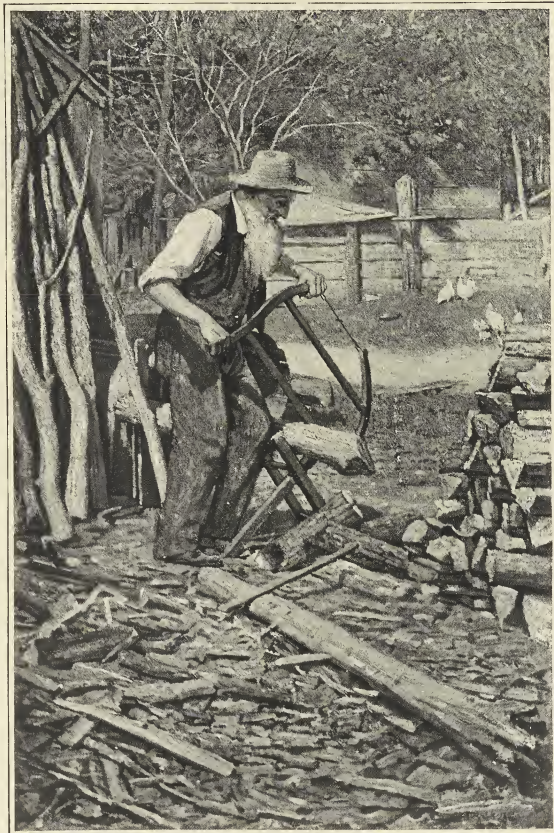
M. Bakhuyzen was born at The Hague; he generally resides in the village of Bolde, in the province of Drenthe. This landscape painter is sufficiently varied in his subjects, and he devotes himself especially to rendering the changing effects of the atmosphere of his country, which have lent such inspiration to the great masters. A member of the Board of Directors of the Academy of Fine Arts at The Hague, Bakhuyzen is also an officer of the orders of the Netherland Lion and of St. Michael of Bavaria. The subject chosen by the artist is a scene in Guelders, that part of Holland which is most thickly wooded and which contrasts most strongly with the Polders. The effect is that produced by the sun when it is breaking through the morning mists and is about to dissipate them.

SAW WOOD AND SAY NOTHING.

C. Y. TURNER (*American School.*)

The old farmer, the disorderly wood yard, the distant outhouses, and the fowls, present a scene as characteristic and racy of the soil as the phrase which has been transplanted from the farm to a place in the list of current Americanisms.

Mr. Turner, who was born in Baltimore, November 25, 1850, was a pupil of the National Academy of Design and the Art Students' League in New York; and, later, of Laurens, Munkacsy, and Bonnat, in Paris. He first exhibited at the National Academy in 1882, and two years later was elected an associate, and afterward an academician. His historical and *genre* pictures are most careful and valuable reproductions of American scenes and types.



Copyright, 1893, by C. Y. TURNER.



MEMORIA.

C. LOOMIS. (*American School.*)

Mr. Loomis, who is one of the younger American painters and illustrators, has painted many realistic subjects, but in this case he offers a simple and dignified example of neo-classic idealism. It is a minor chord that is struck in this picture; but, happily, Memoria may wear a smiling as well as a pensive countenance.

HIGH SCHOOL.

J. ADAM. (*German School.*)

Haute École refers to the mischievous performances of the beautiful

Persian cats which the artist has depicted so faithfully, and not to the achievements of past masters of horsemanship. Compared with the ordinary cat, these are as the common-place park rider in comparison with a French or a German master who has the rules of the "high school" at his fingers' ends; and the aptness of the title becomes evident when we consider the ease and dignity with which these cats perform their manœuvres.

The artist lives and paints in Munich, where he has earned an honorable place in German art. This is the only picture which he has sent to the Exposition.



Copyright, 1893, by the "Illustrirte Zeitung," Leipzig.

FRANK BRAMLEY



J. APPLETON & CO. NEW YORK.

FRANK BRAMLEY

Philadelphia, Pa.

For of London the Bells of Freedom

By Frederick G. W. Anthony, 1848. At Melbourne and Sydney at the Theatre and Library.

FOR OF SUCH IS THE KINGDOM OF HEAVEN.

FRANK BRAMLEY.

(English School.)



FRANK BRAMLEY.

As simple as the life just ended is this funeral procession of a child in an English fishing village. No hired hands take part in the last services. Little children, sing the requiem before the coffin, which is borne by young girls in spotless white, who are followed by the father and the weeping mother. Other children, with the grizzled fishermen and sailors of the village, stand respectfully at one side. Below and beyond the quay stretches the sea, its smooth surface divided by the dark lines of the breakwater and lighthouse.

Mr. Bramley was born in Lincolnshire, but he studied art in France and Belgium under M. Verlat, a distinguished painter of animals, who has lived in both countries. He gained his first honors at the Exposition of the *Palais des Champs Elysées*, in 1892, with the picture which is reproduced here.

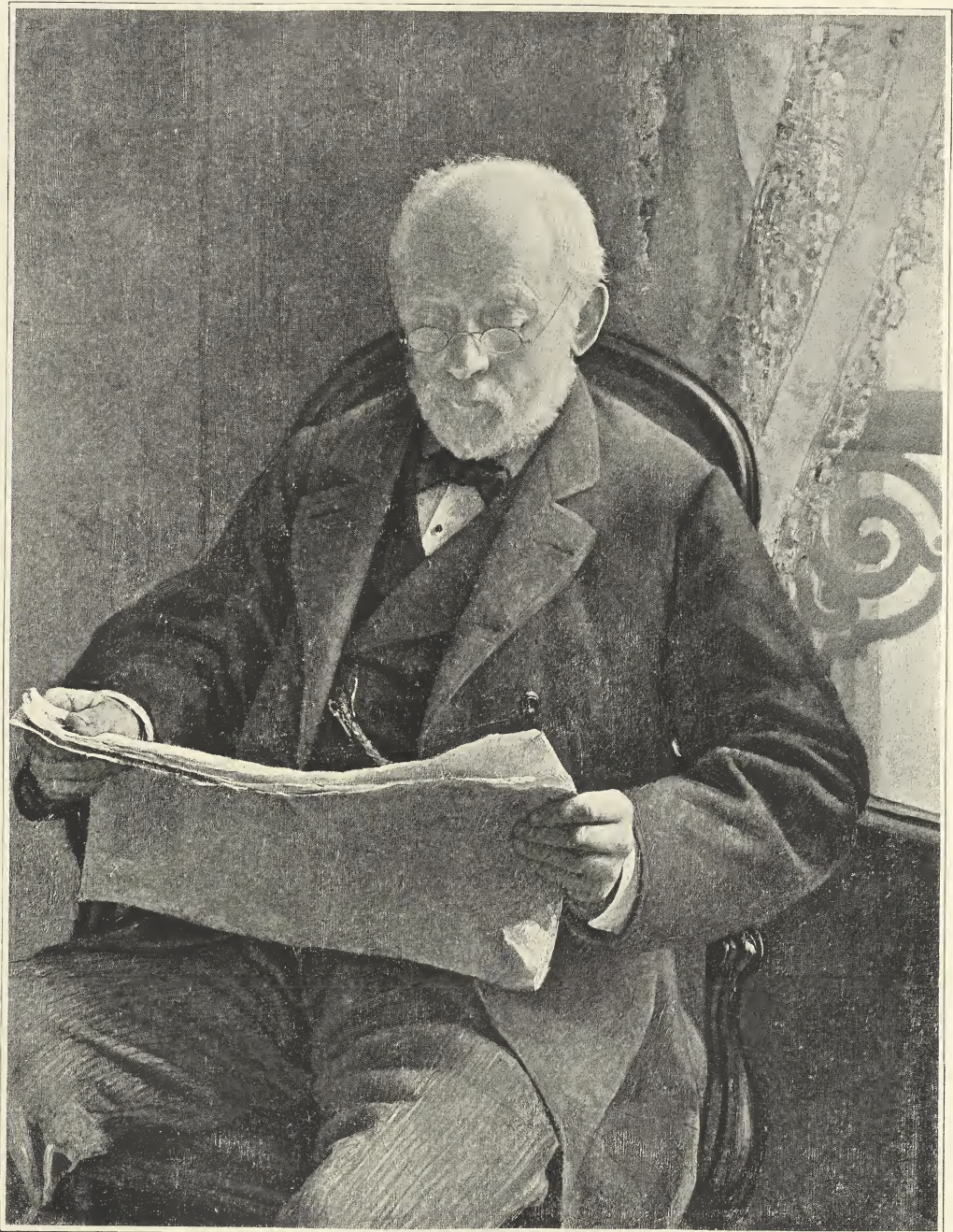
PORTRAIT OF MY FATHER.

R. COLLIN.

(French School.)

M. Collin's admirable example of portraiture is valuable on account of its perfect simplicity and truthfulness. There is no attempt at picturesque disguise, or affectation of any kind. The sensible, matter-of-fact, kindly gentleman whom the artist represents is painted exactly as he may be seen in actual life; and the fine talent of the painter is shown in the sympathetic interpretation of character, the perfect naturalism of his treatment, and also in the effective drawing and firm modeling of head and body. The artist's task was one done *con amore*, and the result, as in the case of Bastien-Lepage's portrait of his grandfather, is a sympathetic and truthful reproduction of not merely a type, but also an actual man, which will possess a permanent interest.

M. Collin is a native of Paris, and he was educated in the *atelier* of the late Alexandre Cabanel. A painter of portraits and of the figure, he has usually preferred the idyllic and graceful in his choice of themes, and his pictures have included "Slumber," "Venetian Girl," "Daphnis and Chloe," "The Dance," and "Summer Idyl." In 1873 M. Collin received a third-class medal, and in 1884 he was made a member of the Legion of Honor.



Copyright, 1893, by R. COLLIN.

R. COLLIN.

PORTRAIT OF MY FATHER.



McGraw-Hill Co.

BY ARTHUR H. HARRISON

The Government and Fisheries Buildings



THE REPUBLIC.
Colossal Statue at the East End of the Grand Basin.
D. C. FRENCH, SCULPTOR.

THE WORLD'S COLUMBIAN EXPOSITION

THE PLAN OF THE BUILDERS

BY D. H. BURNHAM, ESQ., DIRECTOR OF WORKS

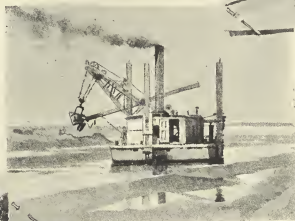


WHEN Chicago's people entered into the contest for the World's Fair, the cause for their action was undoubtedly that of civic pride. The general idea as to the character, scope, and extent of the Exposition was vague and uncertain, and no one having authority could give thought to the subject other than that of securing the prize, until after the action of Congress, in April, 1890, designating Chicago as the site of the World's Fair. Although some of us had been in consultation with various committees on matters connected with the site, it was only in August, 1890, that the directory of the World's Columbian Exposition selected Messrs.

F. L. Olmsted and Company as Consulting Landscape Architects; Messrs. Burnham and Root, Consulting Architects; and Mr. A. Gottlieb, Consulting Engineer.

After careful examination of the several locations available, Jackson Park was recommended by Messrs. Olmsted and Company, and this site, together with the Lake Front Park, down town, was duly chosen; the latter was, however, subsequently given up, and the efforts of the Exposition Company confined to Jackson Park and the Midway Plaisance, which immediately connects it with Washington Park. The National Commission duly accepted the action of the Chicago organization, and about the end of November, 1890, both of these main bodies of the Exposition adopted a general plan, roughly and hastily drawn on brown paper to the scale of one hundred feet to the inch, as the basis for the final plan of the grounds.

It then became necessary to commence the formation of an organization for carrying out the work. I was made Chief of Construction, and Mr. Root, my partner, Consult-



THE BEGINNINGS.
Jackson Park, June and July, 1891.

ing Architect. My *confrères* in the work were placed under my authority as their chief, and I was em-

powered to select the architects who would design the buildings. Those

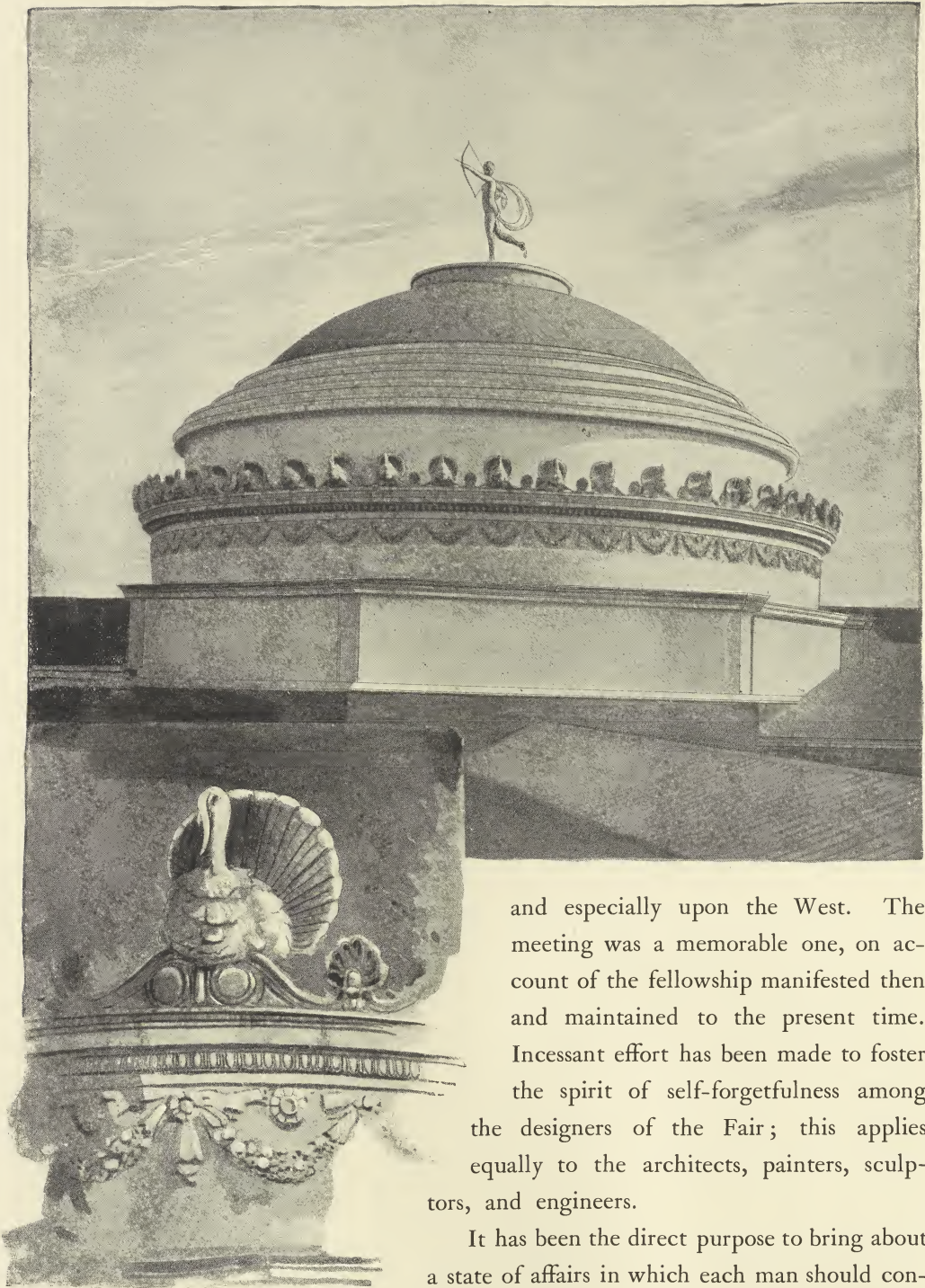
selected met in Chicago in a body on January 10, 1891. In the course of this week my partner died.

Up to the time of this architectural meeting no plan other than the brown-paper one mentioned had been considered. In a short address delivered at the gathering of these gentlemen, the Chief of Construction stated substantially that the material prog-

ress and commercial supremacy of the country seemed conceded, but, though the city of Chicago was one of the greatest centers of power in finance, commerce, and manufactures, our cultivation in higher and more refined interests, and especially regarding the fine arts, was denied; that there existed, however, a strong and growing appreciation of these interests, and that this feeling would not be satisfied with merely the extent and abundance of the Exposition, but that the designers would be strongly supported by the people in an endeavor to attain a superior result in the fine arts themselves; and that the Chief of Construction would therefore use all his power to remove this stigma placed upon our country,



THE AGRICULTURAL BUILDING.
MCKIM, MEADE & WHITE, ARCHITECTS.



DOME OF AGRICULTURAL BUILDING,
 With Colossal Statue of Diana, by Augustus St. Gaudens,
 and Details of Ornament.

sympathy and support of all his fellows. Any step toward self-aggrandizement has

and especially upon the West. The meeting was a memorable one, on account of the fellowship manifested then and maintained to the present time. Incessant effort has been made to foster the spirit of self-forgetfulness among the designers of the Fair; this applies equally to the architects, painters, sculptors, and engineers.

It has been the direct purpose to bring about a state of affairs in which each man should constantly have about him the encouragement which can only come from a full knowledge of the

GENERAL INDEX.

- ## MIDWAY PLAISANCE.
1. Nursery Exhibit.
 2. Reserved for East Indian Village.
 3. American Indian Village.
 4. Captive Balcony.
 5. Chinese Village and Theatre.
 6. Morocco Exhibit.
 7. Panorama of Volcano of Kilauea.
 8. French Cafe.
 9. National Hungarian Orphanage.
 10. National Dress and Costume Company.
 11. Dahomey Village.
 12. Austrian Village.
 13. Fire and Quarry Station.
 14. Chinese Tea House.
 15. Algeria and Tunis.
 16. Street in Cairo.
 17. Lecture Hall.
 18. Persian Concession.
 19. Overhang Ferris Wheel.
 20. Ferris Wheel.
 21. Vienna Cafe.
 22. French Cider Press.
 23. St. Peter's Model.
 24. Moorish Palace.
 25. German Village.
 26. Turkish Village.
 27. Panorama of Bernese Alps.
 28. Natatorium.

29. Dutch Settlement.
30. Dutch Settlement.
31. Japanese Bazaar.
32. Libbey Glass Co.
33. Haghebaek's Animal Show.
34. Venice Murano Co.
35. Indiana Glass Co.
36. Fire and Gun Station.
37. Sifal Tower, Women's Fair Tower Co.
38. Adams Express Company.
39. Exhibit of Irish Industries.
40. Woman's Building.

STATE SITES AND BUILDINGS.

1. Yagumass Village.
2. Alaska.
3. Texas.
4. Utah.
5. Montana.
6. Idaho.
7. Virginia.
8. Iowa.
9. North Dakota.
10. Nebraska.
11. Arkansas.
12. Kentucky.
13. Florida.
14. Minnesota.
15. Louisiana.
16. Missouri.
17. West Virginia.
18. John Territory.
19. Pennsylvania.
20. North Carolina.
21. Maryland.
22. Delaware.
23. New York.
24. New Jersey.
25. Rhode Island.
26. Connecticut.
27. New Hampshire.
28. Massachusetts.
29. Vermont.
30. Maine.
31. South Dakota.
32. Washington.
33. Colorado.
34. California.
35. Indiana.
36. Wisconsin.
37. Michigan.
38. Illinois.

FOREIGN SITES AND BUILDINGS.

- A. Great Britain.
- B. Russia.
- C. Germany.
- D. Sweden.
- E. Colombia.
- F. Turkey.
- G. Brazil.
- H. Nicaragua.
- I. Costa Rica.
- J. Norway.
- K. Austria.
- L. Ceylon.
- M. France.
- N. Haiti.
- O. Canada.
- P. Guatemala.
- Q. Polish Cafe.
- R. Japanese Tea House.
- S. Japan.

OTHER BUILDINGS.

1. French Commission.
2. Children's Building.
3. Puck Publishing Co.
4. White Star Line.
5. Weather Bureau.
6. Life Saving Station.
7. Light Tower.
8. Naval Observatory.
9. Army Hospital.
10. Fire and Guard Station.
11. Van Houten & Zoon Co.
12. Walter Baker & Co.
13. Cold Storage.
14. W. C. E. Barn.
15. Coal shed.
16. Paint shop.
17. Jackson's Store.
18. Westinghouse Co's Storehouse.
19. Crane Co. Store.
20. Office Electrical Department.
21. Logger's Camp.

BUILDINGS AND GROUNDS OF THE WORLD'S COLUMBIAN EXPOSITION, AT JACKSON PARK, AND THE MIDWAY PLAISANCE, CHICAGO.

SCALE OF FEET
0 500 1000



been avoided, and I believe that the greatest pride in each individual is in the perfection of the work as a whole. Under such conditions, any one who is familiar with the real quality of the American mind can easily see that the artistic success of the grounds and buildings of the World's Columbian Exposition was assured from the beginning; and I can not see how it will ever again be possible to doubt the taste and good judgment of the artists and engineers of our country in any great work, provided that the men shall be employed strictly on account of their demonstrated superiority and fitness for the work, and that under all conditions they shall be placed in a position which will bring to each confidence in the fellowship and unselfishness of his associates. The unusual conditions existing here which have mainly secured the results may be summed up as follows:

We were placed in control of six hundred acres of ground, with ample means to carry out our plans. The public and their officers had no preconceived ideas and prejudices, unless their confidence in our ability could be so regarded. We were left free to carry out and be responsible for the work. We met as brothers, or as comrades would upon the battlefield, realizing that as a body we must win, and that the highest glory of each must come from the success of our united work, and not from any particular portion of it. If we have done well, it has been because we created ideal conditions at the beginning, and have unfalteringly maintained them throughout the work.



THE GENIUS OF THE LOCOMOTIVE GROUP,
From the Transportation Building.



Photographie Goupil

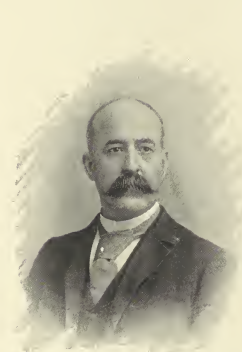
*Horticultural Building in Winter
View from the Island. Illinois State Building on the Right*



PEDIMENT, AGRICULTURAL BUILDING.

THE DEPARTMENT OF FINE ARTS

BY PROFESSOR HALSEY C. IVES, DIRECTOR OF THE DEPARTMENT



HALSEY C. IVES.

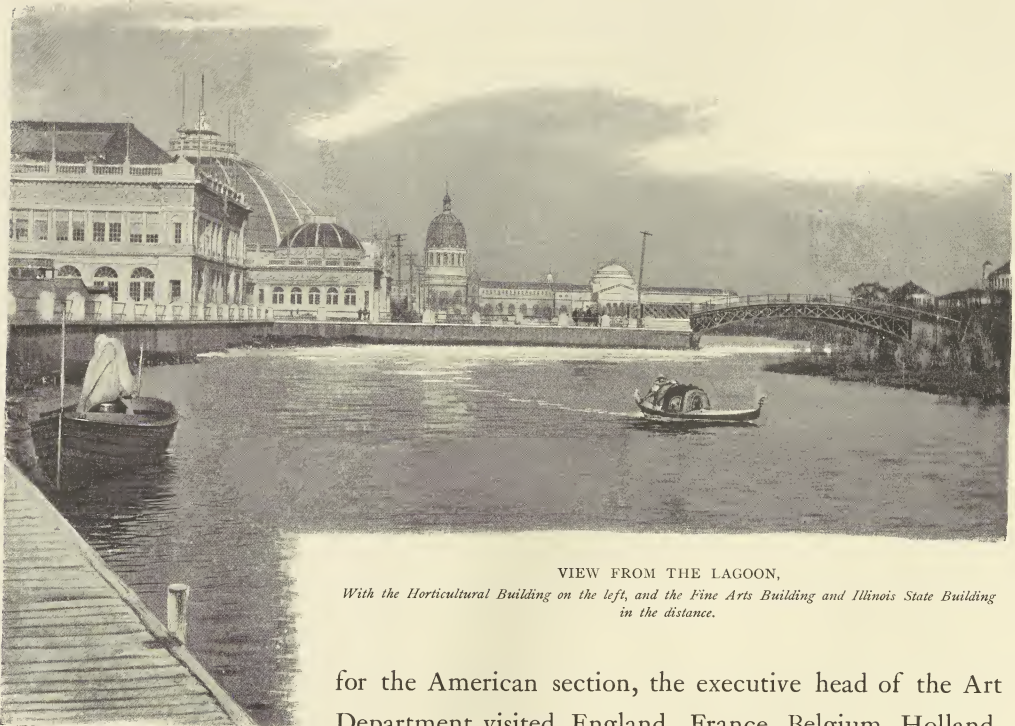
THE possible value of a great exhibition, such as this which commemorates the discovery of the Western hemisphere, and the influence which it exerts upon our people, may be assumed to depend largely upon its educational importance. In the formative work of the Department of Fine Arts this educational feature was kept constantly in view, from the first meeting of those who were most interested until the various sections were complete in every detail. To this, in every possible instance, precedence was given over that which may be designated as

the spectacular or simply entertaining phase of such a work. To carry out this idea, it was believed that the best results could be obtained by bringing together the highest examples of art work of all countries where art has flourished, not only in our own time but in earlier periods, more especially those which have had a marked influence upon work of the present day. This bringing together of the productions of various people from every country of the globe affords opportunity for study and comparison, not only by the various exhibitors of different countries but by the general visitors as well. In each case, by the study of these exhibits, false impressions may be corrected and new ideas suggested.

Keeping in mind this plan, it was deemed advisable to visit all the countries of Europe and the East where art has flourished in the past or during our own time. It was believed that characteristic and comprehensive exhibits, representing the best work of the people—judged not by our own standard but by the standard fixed by the people of each country—would produce a result that could not fail to benefit the arts and industries of our country to an extent that would be of lasting good. After formulating plans



PANTHER ON BRIDGE.
EDWARD KEMEYS, SCULPTOR.



VIEW FROM THE LAGOON,
*With the Horticultural Building on the left, and the Fine Arts Building and Illinois State Building
 in the distance.*

for the American section, the executive head of the Art Department visited England, France, Belgium, Holland, Denmark, Norway, Sweden, Finland, Germany, Russia, the Polish provinces of Russia and Austria, Austria-Hungary, Italy, and Spain. In all these countries the principal cities were visited, conferences were held with prominent government officials, leading artists, noted collectors of art works, and the directors of art museums and schools, with the aim of creating as far as possible a feeling of interest in the plans of the Art Department. In this work, it was constantly kept in the minds of all interested that collections should be based upon the judgment of the most refined taste rather than upon commercial popularity. It was believed that by this method alone could a representative exhibit of the best art of each country be secured. These plans were received with favor by nearly every foreign commissioner. Several months were devoted to this work in the countries named above.

The result of these efforts may be measured by the applications for space in the Art Department, coming as they did from every country which had been visited. In nearly every case the space applied for far exceeded that which it was possible to grant, and in many instances was in excess of the amount asked for in previous exhibitions. This was exceedingly gratifying to the officers of the department, when they took into consideration the general sentiment which found expression so freely in the early days of the work, that foreign countries, especially those which were rich in examples of art, would not transport their treasures to



FINE ARTS BUILDING.
C. B. ATWOOD, ARCHITECT.

a point remote from the ports of entry. Indeed, in the early part of the work a feeling of pity was often expressed for those who had allowed their enthusiasm to obtain a mastery over their better judgment, inducing them to give their time and energy in the vain endeavor to accomplish that which in the estimation of the critic was considered a hopeless task.

From these various foreign governments alone applications for wall space aggregated over 300,000 square feet. The total wall space in the various art galleries and courts is 205,000 square feet. After reserving galleries for the United



THE FIRST ARCH IN PLACE, MANUFACTURES AND LIBERAL ARTS BUILDING.

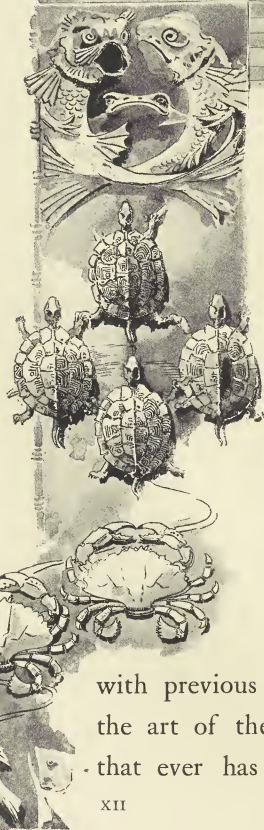
States section, which contained 35,000 square feet, there remained about 170,000 square feet to be distributed among the countries taking part in the exhibition. When we consider the amount of space this represents as compared with that granted to foreign countries in our own exhibition of 1876, and realize that it is more than double the space occupied by foreign countries in that exhibition, those who were familiar with the vast collection of pictures brought together there may form some conception of the great extent of the present collections. The United States, Germany, Great Britain, Spain, Japan, Holland, Canada,



CONSTRUCTION OF THE GREAT MANUFACTURES AND LIBERAL ARTS BUILDING.
INTERIOR VIEW, 1892, SHOWING DOUBLE TRUSS.



ENTRANCE OF FISHERIES BUILDING.
With Details of Relief Ornamentation.



Russia, Austria, and Mexico are located in the central pavilion; the collections of Norway, Denmark, Sweden, and the Society of Polish Artists are located in the galleries of the western pavilion; in the eastern pavilion are France, a portion of the United States section, and the loan collection. No less than nine other countries and several societies applied for space, but owing to the late date of application it was found impossible to grant their requests. As has already been pointed out, the space granted has in every case been far less than the amount asked for. This undoubtedly has served to elevate the standard of judgment maintained in forming the collections. The visitor to the galleries, who is familiar with previous exhibitions, recognizes the fact that a better representation of the art of the world has been brought together here than in any exhibition that ever has been made. This, of course, is owing quite as much to the

relations existing at this time between our country and foreign nations as to the energy and perseverance of the officers of the department. This happy combination of circumstances, in which political differences were eliminated, made this a common ground upon which all could meet.

The collection of Germany—brought together by the enthusiastic work of the commission of that country—far excels in comprehensiveness and quality any previous collection formed by Germany in an international exhibition. The products of the Scandinavian artists are presented, not only in number but in quality, in a manner surpassing any former exposition; while Russian art, for almost the first time, is shown in its various phases to the people of the Western world. English pictures, so little known to our people, represent the beauties of that school more fully than did the collection which graced the walls of Memorial Hall at the Centennial. In perfecting the plans of the department, work was not confined alone to the Western world. For the first time in the history of international



MANUFACTURES AND LIBERAL ARTS BUILDING.

expositions, Japan, possessing as she does artists of wonderful skill and refined feeling, was given a place in the Department of Fine Arts. The magnificent collection brought together in the section devoted to Japan shows that the results obtained by these efforts were satisfactory. In this remarkable collection we have lessons which our people might study to advantage. Here we find that art is classified in a simple manner—Art, the broad and comprehensive word which covers everything that is based upon the principles of artistic design, no matter whether it be a simple form of wood, metal, or other material, or statue or picture. The freedom from borrowed ideas in the objects brought together in the Japanese section shows the exquisite native taste of this wonderfully artistic people;

it also gives evidence of a determination to preserve the native purity of their art and to resist the inroads of Western ideas.

The various exhibits which represent foreign countries were, in nearly every case, brought together under the direction of commissioners or committees appointed by their respective Governments. In England, the work of forming the collections was intrusted to the Society of Arts. The Committee on Fine Arts was composed of representative artists of Great Britain, and the chairman was Sir Frederick Leighton, President of the Royal Academy. M. Antonin Proust, who was in charge of the Department of Fine Arts of the Paris Exposition in 1889, was called upon to care for the interests of the French section. His reputation as an art critic and his long experience in connection with art, coupled with a love and enthusiasm for the work, insured from the start the success of the French section. He was ably seconded by M. Barthelemy, who first served as secretary in the preliminary work in Paris, and then as acting commissioner in Chicago. On the resignation of M. Proust, the Government appointed M. Roger-Ballu as Commissioner of Fine Arts, who at once assumed control of affairs, and, with M. Henri Guidicelli—who succeeded M. Barthelemy—carried on the work to its present successful outcome.

Herr Schnars-Alquist, a marine painter of originality and great technical ability, was selected by his Government as Commissioner for Fine Arts for Germany. The various schools of that country are represented fully, and the collection as it stands to-day gives a clearer idea to our people of the attainments and possibilities of German art than has ever before been presented in any international exposition.

The formation of the art collections to represent Holland was placed in the hands of the distinguished artist Mesdag. His untiring zeal in his country, where he commands the respect of his fellow artists, has brought together the collection which now graces the Galleries of the Dutch section. The duties of Acting Commissioner of Fine Arts for Holland at the Exposition have been ably discharged by the well-known painter Hubert Vos.

In Italy the preliminary work of forming the various collections to be brought together in the space assigned to that country was placed in the hands of a central committee in Rome, presided over by the sculptor Giulio Monteverde. The committee was ably assisted by Signor Angelo del Nero, who, when the various contributions from the committees appointed in the different cities of Italy were sent in, was appointed Executive Commissioner of Fine Arts.

The collection in the Spanish section is largely the result of the efforts of the members of the Circulo de Bellas Arts of Madrid, the secretary of which, Senor Juan Espina, is the acting commissioner.

The Austrian, Russian, Danish, and Norwegian sections are representative of the best work produced by the artists of these countries. They are presided over by men who are keenly alive to the necessity of making the people of the world familiar with the products of their artist exhibitors. The interests of the Swedish section have been cared for by the versatile artist Anders Zorn, whose work, gracing as it does the galleries of the Swedish section, has increased the number of his many friends and admirers.



ENTRANCE OF TRANSPORTATION BUILDING.

In studying the various collections grouped in the galleries, a careful observer will note the fact that many branches of art work are not represented. In assuming the responsibility of organizing the department, the director found himself in possession of a classification upon which he was to base his work that had already been prepared for him by the National Commission. This classification did not embrace all branches of art that go to make up a complete representation of work usually found among art exhibits of an international exposition. However, difficult as has been the work of bringing together a dignified collection, the result can not fail to commend itself to the student.

Perhaps the most difficult task that the director found confronting him was the formation of the United States section. In this undertaking he hoped to demonstrate the fact that the work produced by Americans entitled our country to high rank among art-producing nations. To attain this object, and at the same time give it educational value, it was resolved to divide the collection into two sections: First, a retrospective collection, to embrace representative works produced from colonial days to 1876; secondly, a collection to contain contributions from artists of works produced between the year 1876 and the present time. It was realized fully that the position held in this Exposition by our artists as compared with the artists of other nationalities would have much to do with determining the general estimation of our art by our own people as well as by foreign visitors for many years to come. It was urged upon American artists in the various sections of this country, and in art centers abroad where American artists congregate, that it was of the highest importance that a collection be of the finest quality obtainable; that each example shown represent the highest achievement of the artist, and that the collection as a whole represent in a dignified manner the best productions of our art.

It will be seen at once from this that, under the peculiar conditions governing all public enterprises in our country, great care was essential in formulating and carrying out plans, in order to obtain the desired result. The lack of a central power—a dominating influence—was apparent from the start. The State officials, appointed under the act of Congress which made the Exposition a national affair, in some cases believed firmly in their right to dictate; they felt that the art interests of their immediate locality demanded every concession on the part of the director of the department, and this to such an extent that at times it was almost impossible to proceed in that simple and direct manner that alone assured success. To centralize and create a working force that would arouse the interest of artists, and at the same time prevent the galleries devoted to the United States section from being weakened by indifferent work, advisory committees were established in the principal art centers of America, as also in European cities where American artists reside. The duties of these committees were to create interest among the artists and to stir them to their greatest endeavors. At the proper time these committees were merged into juries, and each committee was augmented by members of committees in other States. By this method the juries lost their local coloring, and were rendered independent of the possible influence of sectional feeling. The various meetings were held in New York, Boston, Philadelphia, and Chicago—and abroad, in London, Paris, Munich, Florence, and Rome.

The work in this country was greatly facilitated by the prompt and efficient service rendered the department by the State authorities of Pennsylvania and

L. BONNAT



Copyright 1893 by L. Bonnat.

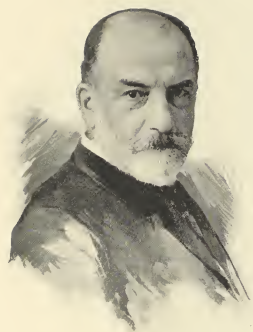
Typographie en couleurs Bussod, Valadon & Cie, Paris.

CARDINAL LAVIGERIE

CARDINAL LAVIGERIE.

LÉON BONNAT.

(*French School.*)



LÉON BONNAT.

Léon Bonnat, a painter classed among the celebrities of his country, a member of the Institute and President of the Society of French Artists, and an old prizeman of the Villa Medici, was at first a painter of historical pictures, but of late years he has devoted himself almost exclusively to portrait painting. We are indebted to him for portraits of the three Presidents of the Republic—Thiers, Léon Grévy, and Carnot—and for those of Renan, Taine, Léon Cogniet his master, and for many others, which will form in the future a historical gallery of high interest. Léon Bonnat was born at Bayonne, in 1833.

Cardinal Lavigerie, recently deceased, was born at Narbonne, in 1825. He was a distinguished personality among the French clergy. Successively Bishop of Nancy and Archbishop of Algeria, it was at Tunis that he ended his career as cardinal. Ardent and adventurous, there was something in him of the soldier; he adopted with enthusiasm the idea of abolishing slavery, and to that end he made a personal crusade, creating a sort of order at the same time military and religious—the “White Fathers”—who should watch the routes of the caravans. He seconded the policy of Leo XIII, and counseled the Catholics of France to sustain the Government of the Republic.

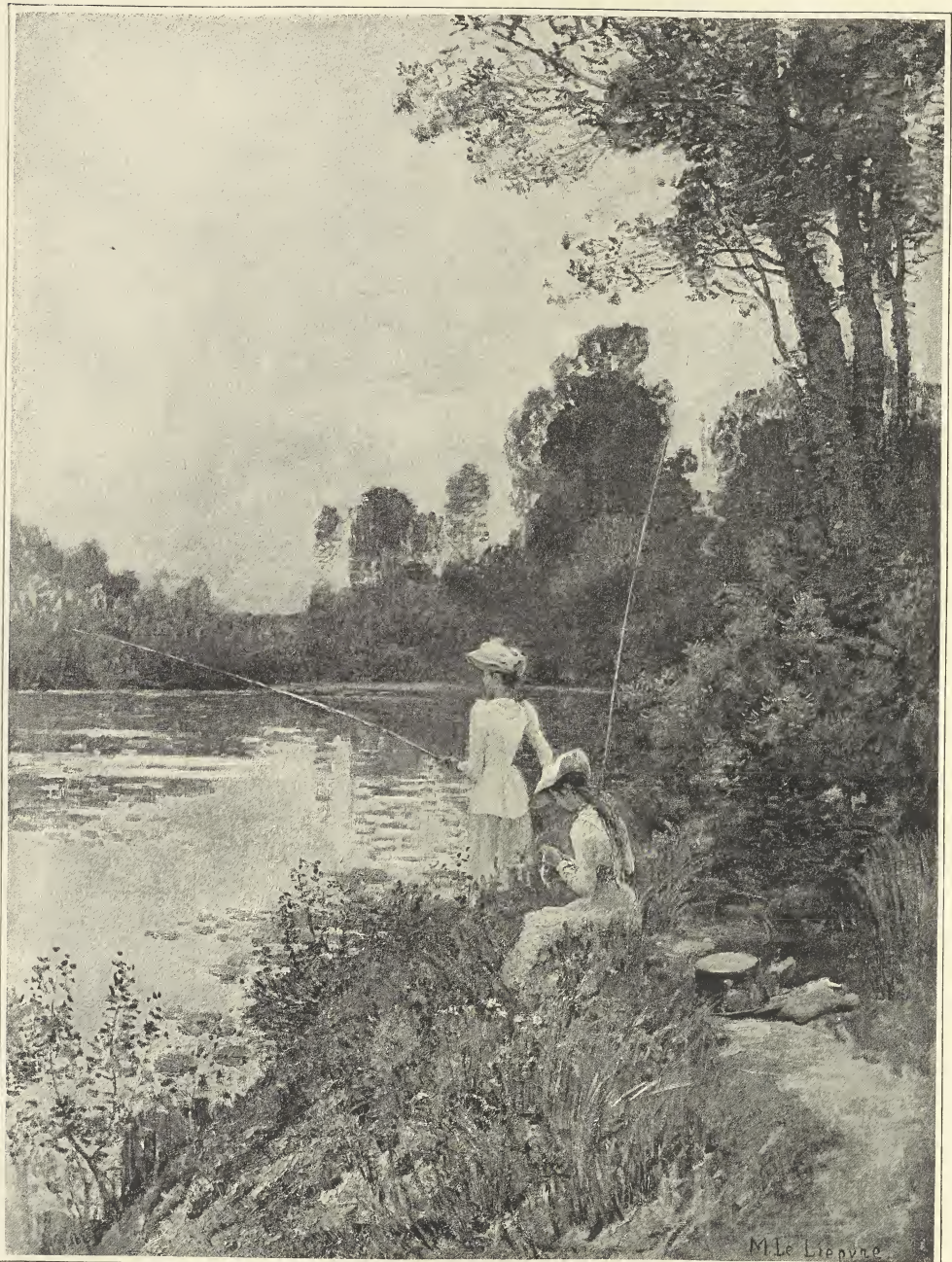
The painter has rendered his imposing aspect and his puissant nature. The cardinal is seated at a table, on which a map is spread; his black cassock, cut by the broad red sash, contrasts with the Roman purple; the red cap covers his head and frames the strong and energetic face, softened by a full white beard which falls over his breast.

THE FISHING PARTY.

M. LE LIEPVRE.

(*French School.*)

M. Le Liepvre, like M. Moreau, is one of the eclectic painters who select and combine their themes from *genre*, the idyllic, the rural, and landscape. Here his graceful figures are of too much interest to be dismissed as mere color notes in an outdoor composition. His peaceful and beautiful landscape, glowing with color and sunlight, would leave a sense of emptiness were it not for the two dainty figures whose impromptu *fête champêtre* is shared by the reader—an unbidden but appreciative observer of French country life in summer.



Copyright, 1893, by M. LE LIEPVRE.

M. LE LIEPVRE

THE FISHING PARTY.

F. CHOLLER



Copyright, 1893, by D. Appleton & Co., New York

D. APPLETON & CO. NEW YORK

Photogravure Couplé

A Capture (1793)

A CAPTURE (1793).

P. GROLLERON.

(*French School.*)



P. GROLLERON.

The subject of M. Grolleron's picture is a dramatic scene in La Vendée at the time of the royalist insurrection, after the proclamation of the first republic in France. Nobles and peasants were united in their loyalty to their king, and the revolt which began in 1793, under the leadership of Rochejaquelein, Stofflet, and Charette, broke out again and again, until the commander of the last Vendean army was killed in the course of the "Hundred Days," in June, 1815.

An officer from the army of the republic, sent by the Committee of Public Safety, has been surprised and captured, while reconnoitering, by a Vendean outpost. They are binding him to a tree with scant ceremony, probably to meet his death, for it was a war of fierce passions, as one may read in the brutality of the captors and the frenzied gesture of the Vendean soldier standing beside the little fire. The bare, lonely landscape is characteristic of much of the country of La Vendée.

M. Grolleron, who was educated in France and exhibits constantly at the *Salon*, is a painter of military *genre* as well as historical subjects, and some of his smaller pictures are in American collections. He has painted many scenes in the Franco-Prussian War, which have gained a popular success. He was born at Seignelay (Yonne). He obtained a medal at the Universal Exposition of 1889.

THE GAME OF FERRET. A. BARTHOLOMÉ. (*French School.*)

The Game of Ferret borrows its name from the wily animal which belongs to the marten family, and which is often used in France and England in hunting rabbits. Children are fond of playing this game. M. Bartholomé must have carefully studied this subject in the school for young girls, where he has laid the scene. All the children are sitting in a circle; they pass from one to another the object which it is desired to seize, and, joined together by a cord, which they hold with both hands, they sing at the top of their voices the pretty song of the ferret. The child who is "it," who must guess the place of the hidden object, stands alone in the center of the circle and endeavors to surprise the sly movements of the players, while her companions make jokes and laugh at her expense. The artist, Albert Bartholomé, was born at Thiverval (Department of the Seine-et-Oise), France.



Copyright, 1893, by A. BARTHOLOMÉ.

A. BARTHOLOMÉ.

THE GAME OF FERRET.

F.-P. TER MEULEN



Copyright 1893 by F.-P. ter Meulen.

Typographie en couleurs Roussel, Valaden & Co, Paris.

A SANDY ROAD

A SANDY ROAD.

F.-P. TER MEULEN.

(Dutch School)

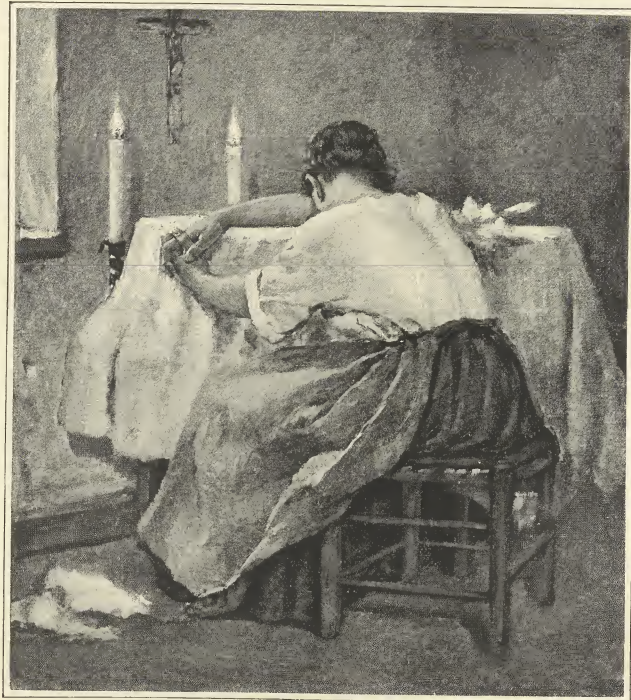


F.-P. TER MEULEN.

François Pierre Ter Meulen is a painter of rural scenes. He draws his inspiration from Nature, and is a skillful interpreter of its various aspects. His execution recalls that of François Troyon. A native of the Low Countries, he exhibits there regularly, but he has also been represented several times in the universal expositions of Paris, where he obtained a medal. In a sandy road shut in between two groves with yellow foliage, at the end of which rises a small white house with a pointed roof, and a few slender poplars, a shepherd is driving a flock of sheep with heavy fleeces, which press close to one another. It is the return to the farm. The guardian of the flock keeps his animals in the path and protects the left; behind the last sheep trots the lean dog, with tongue lolling out, and panting with the heat. The dust rises in clouds and envelops the flock. The path is shady, and extends as far as the horizon, which is closed in by a curtain of foliage. It is autumn; the woods have taken on the golden hue of the season. The sky is clear, and the sun shines brilliantly.

HER FIRSTBORN. ROBERT REID. (*American School.*)

Mr. Reid's picture tells its own desolate story. The simple lines of the figure, without the bier or candle, would rouse a keen and instant sympathy, and the artist's effect is the more impressive for his reserve. His subject was found in France—possibly a scene noted in one of the little French villages like Gres, which are beloved of artists. Mr. Reid, who is one of the younger American artists, was educated in Paris, and returned to New York within a very few years.





MARKET AT NUREMBERG.

LOUIS C. TIFFANY.

(*American School.*)

The painter of this picturesque scene in quaint old Nuremberg was born in New York, February 18, 1848. In this country his earlier studies were directed by George Inness and Samuel Colman, and in Paris he profited by the instruction of Léon Belly. Mr. Tiffany's *Wanderjahre* have occupied a more important part of his life than is the case with most artists even in this cosmopolitan and much traveled age. He has sketched and painted in Africa, Switzerland, Spain, Italy, and England, as well as America and France. One of the earliest pictures which he exhibited in New York was a "Dock Scene at Yonkers," shown in 1868, and this was followed by studies of Tangiers, Brittany, Cairo, Mentone, and Switzerland. The artist's special interests have included the figure and architectural effects. He has painted many picturesque street scenes, wherein he has shown a love of color and an enjoyment of sumptuous decorative effects which have finally determined the application of a large measure of his energies to the direction of stained glass work and other departments of decorative enterprise. Mr. Tiffany is a member of both the National Academy of Design and the Society of American Artists.



L. DUCLOS



Copyright, 1895 by Dressed Valaden & Co.

D. APPLETON & CO. NEW YORK.

L. Doucet

Photogravure Goupil

A Skating Party

A SKATING PARTY.

LUCIEN DOUCET.

(*French School.*)



LUCIEN DOUCET.

Lucien Doucet was born in 1856, in Paris, where, among other advantages, he was enabled to become a pupil of the distinguished academic painters Lefebvre and Boulanger. A student of the classic school, he gained the *Prix de Rome* at the age of twenty-three, and his first picture, his *Envoi de Rome*, a forcible study of the nude, caused him to be ranked as a romanticist, and provoked some criticism. Even before he gained the prize he had exhibited at Paris, and the jury awarded him a medal on his *début*. Since then the artist has achieved one success after another, and finally he obtained the gold medal at the Universal Exposition, and earned the Legion of Honor in 1891. One can not say that M. Doucet is a *genre* painter, or historical painter, or portrait painter, inasmuch as he has won laurels in all these fields. Here he shows his skill in fashionable *genre*, not for the first time.

In spite of the cold and the sickly pallor of a sunset in an overcast sky, the scene before us is joyous and animated—the more so for the contrast of life and beauty with the gloom of Nature. The members of the fashionable world of Paris have betaken themselves to the Pigeon-Shooting Club in the *Bois de Boulogne*, which has become for the nonce the skating club. There are few men; the painter has preferred to show us women as skaters, active, wrapped in rich furs, who glide by holding each other's hands. A brave child comes forward alone on the ice. A prudent mother, who has not lost her relish for the sports of childhood, is pushed in her little sledge by her son, whom one recognizes as a stranger by his otter-skin cap. Some young girls, protected against the cold, look on at the scene, and others are putting on their skates to take part.

THE CALVARY AT CRIQUEBŒUF. G. DIETERLE. (*French School.*)

This artist, who was born at Sèvres, near Paris, is the daughter and the pupil of Van Marcke, a landscape and animal painter of great genius.

On the bare cliffs which dominate the shores of Trouville and Villerville a shepherd has stopped his flock at the foot of a calvary. Bareheaded, and wearing the rough coat which protects him from the cold and the rain, alone on this desert plateau, he prays at the foot of the cross, while his sheep, pressing close to one another, browse the scanty grass impregnated with sea-salt.



Copyright, 1893, by G. DIETERLE.

THE CALVARY AT CRIQUEBŒUF.

G. DIETERLE.

H. GERVEX



Copyright 1893 by H. Gervex.

Typographie en couleurs Roussel, Valadon & Cie, Paris.

MIGNON

MIGNON.

HENRI GERVEX.

(French School.)



HENRI GERVEX.

Few French artists have gained reputation more rapidly than M. Gervex. A follower of the first realists of the generation preceding his own, he has devoted himself chiefly to scenes of modern life, without false sentiment or conventionality. He has contributed to bring back painting to a clear and silvery tone. Born in Paris, in 1848, he studied under Cabanel and Fromentin. He is an officer of the Legion of Honor. He aided in the decoration of the Hôtel de Ville, and has executed historical paintings for the Museum of Versailles.

The expressive head, which the artist entitles "Mignon," is evidently copied from Nature, with all the frankness and sincerity of a painter sure of his brush. The hair, of a beautiful brown with tawny lights, which floats over the shoulders and falls down over the bosom, the rich carnation color, the clear complexion, the vivid hue of the lips, the brilliancy of the large black eyes surmounted by finely marked eyebrows and shaded by thick lashes—all reveal in the subject rather a daughter of the South than a child of the foggy North; she knows the land where the orange tree blooms, the land for which Mignon sighs when she sings the song which Goethe, the author of *Wilhelm Meister*, has rendered immortal.

ST. GEORGE AND THE DRAGON.

GUSTAV SURAND.

(French School.)

According to the familiar legend, St. George, whom the armorers have taken for their patron saint since the middle ages, delivered his country from a redoubtable monster, whose victims were without number. Artists, painters, and sculptors since the birth of Christian art have from century to century celebrated the brave deed of this noble knight, whom they have represented as wearing iron armor. The dragon, covered with scales, with the beak of an enormous bird of prey, raises itself on its claws at the entrance of the cavern which serves as its lair. It has just slain two human victims. At the sight the hero's horse trembles and starts back, and even the faithful dogs themselves are terrified. Calm and impassible, St. George faces the dragon, spurs his horse onward, and makes ready to pierce the monster with his lance.



Copyright, 1893, by G. SURAND.

G. SURAND.

ST. GEORGE AND THE DRAGON.



Edg. du Chatel

Phot. grav. Couplé

The Lake in the Woods

G. J. LESTER & CO. NEW YORK

THE LAKE IN THE WOOD.

F. J. DU CHATTEL.

(*Dutch School.*)



F. J. DU CHATTEL.

Frederick Jacob du Chattel was born in Amsterdam. He has devoted himself especially to landscape, and his pictures are distinguished by a keen appreciation of light and varying effects in Nature. The artist usually lives in The Hague, frequently visiting the banks of the river Vecht. After he had gained medals at the Expositions of Amsterdam and Munich, he made a successful appearance at the Universal Exposition in Paris in 1889, and the international jury awarded him a medal. He is a Chevalier of the Order of St. Michael of Bavaria.

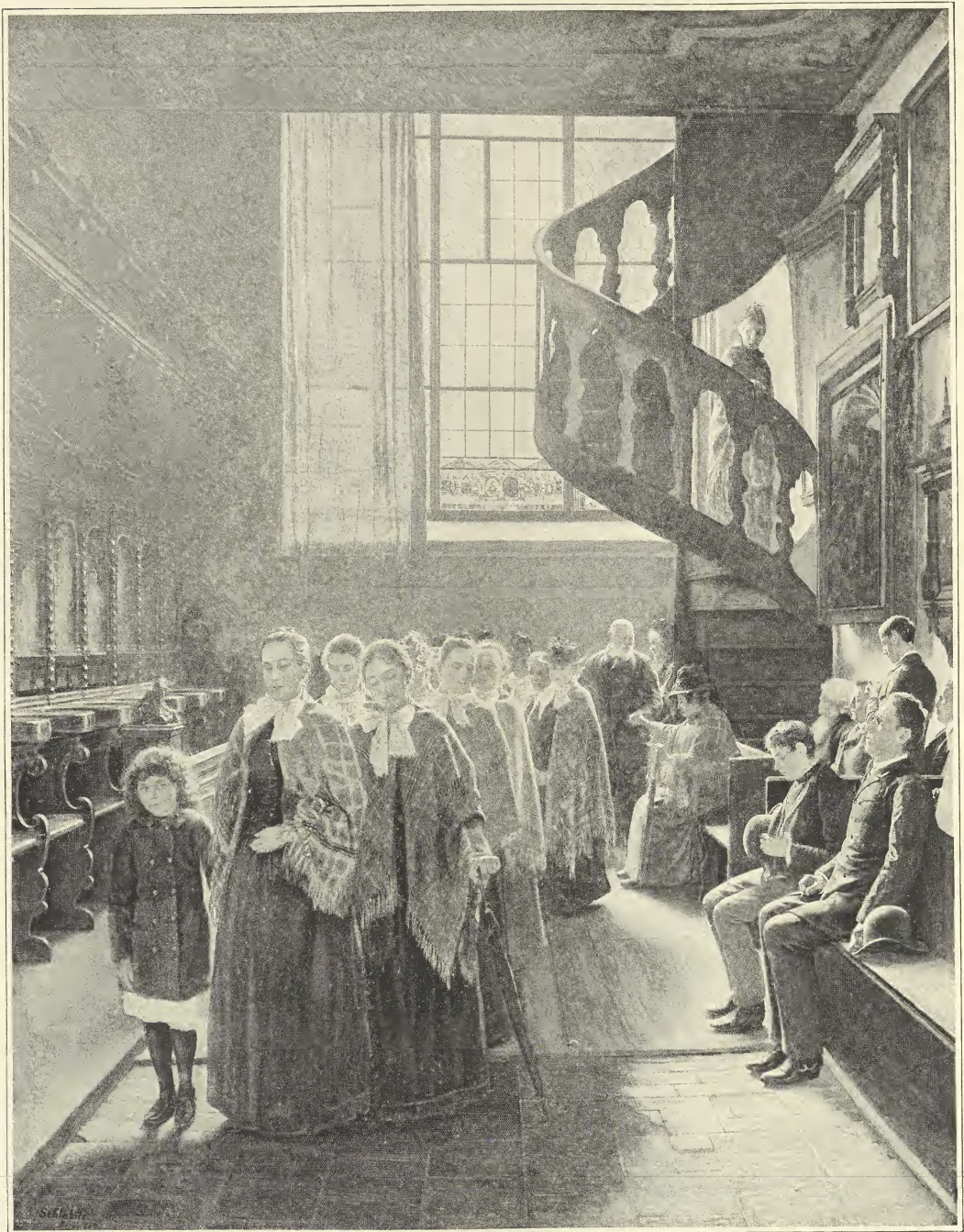
In the forest of The Hague there is a lake of limpid water, whose shores, which approach each other, forming two basins, are united by a rustic bridge of worm-eaten wood. The lofty trees with bare branches blackened by winter frosts are reflected in the peaceful surface of the water. The leaves which fell in autumn still strew the ground, and, sodden with rain, cling to the earth and give it a tawny coloring, which contrasts with the reflections of the sky. A humid mist envelops the lonely forest; and two birds, the only living beings to break the silence of this solitude, pass swiftly by, their wings rippling the mirror-like surface of the lake. The artist has expressed the feeling of melancholy which Nature produces on a winter day without snow and without sunshine.

THE BLIND AT CHURCH. ADOLPH SCHLABITZ. (*German School.*)

In the interior of a chapel dating from the seventeenth century, well lighted by a large window, a group of blind girls, the pensioners of some charitable institution, have been taking part in the service. They have left their seats and are on the point of departing. With bare heads and very neatly dressed they advance two by two, taking each other's arms, guided by a little girl, who holds the elder of the blind worshipers by the hand. A few others of the congregation, sitting here and there, follow the little procession with their eyes; an aged blind woman on a bench in the background stretches out her hand to an old man, who is ready to assist and guide her. Herr Schlabititz was born in Silesia, in 1854. His present home is in Berlin.



ADOLPH SCHLABITZ.



Schlitz

Copyright, 1893, by AD. SCHLABITZ.

AD. SCHLABITZ.

THE BLIND AT CHURCH.

PH. SADÉE



Typographie en couleurs Deussé Valadon & Co, Paris.

ON THE BEACH, SCHEVENINGEN

ON THE BEACH, SCHEVENINGEN.

PH. SADÉE.

(*Dutch School.*)



PH. SADÉE.

Born at The Hague, in 1837, the artist, after having visited France and Germany, returned to his native city to establish himself there. He first painted historical subjects; then he devoted himself to rendering scenes in the life of fishermen, sailors, and peasants. He is a member of the Board of Directors of the Academy of The Hague.

On the beach at Scheveningen some fishermen's boats have just been drawn up on the sand; other boats follow, and the rest of the flotilla is seen on the horizon. The fishermen's wives and the dealers who are waiting for them help them to unload the boats. Some put the fish into baskets; others, crossing the pools of water which the outgoing tide has left on the beach, spread on the sand the skates and brills, of a pearly whiteness, the sea-dogs and eels, green with golden tints. In the foreground a young woman, kneeling down, is carefully examining every fish, choosing the finest and putting them apart in a basket; another, leaning her elbow on an empty basket, her head covered with a straw hat, is counting the contents of her leathern purse, the produce of her sale. One group dominates the scene—a robust-looking woman aiding another to discharge her load. It is an open-air market: some have been fishing out at sea; others, come from the town, select their stock and pay for it.

PROPAGANDA. EUGÈNE BULAND. (*French School.*)

The picture represents a personal canvass, or electioneering, in France. This interior, painted in 1889, recalls the propagandist movement which characterized the period of Boulangerism. Several millions of colored portraits of General Boulanger were hawked about from cottage to cottage, where they are still to be seen hanging framed on the walls, like the portraits of the "Little Corporal" in former days.

The peddler, an old soldier, has displayed his pictures, and is trying to persuade the head of the family; the mother, the children, and the grandchildren listen to his flattering tales, which promise to the people more butter than bread. The eldest son, a man of mature years, listens attentively; but, while all the other faces express a certain sympathy, he holds himself aloof and is unconvinced.

Eugène Buland was born in Paris, and was a pupil of Cabanel and Yvon. He is a *genre* painter, and his work gained a medal of the third class in 1883.



Copyright, 1893, by E. BULAND.

E. BULAND.

PROPAGANDA.



Engraved & colored by J. B. Morris, del. & sculp.

Photographed by G. S. G. & Co.

*Edward I.
demanding the Bath of Aliquand to his son the First Prince of Wales.*
© APPLETON & CO. NEW YORK.

EDWARD I DEMANDING THE OATH OF ALLEGIANCE TO HIS SON, THE FIRST PRINCE OF WALES.

P. R. MORRIS.

(*English School.*)



P. R. MORRIS.

Born in Davenport, England, in 1838, Mr. Philip Richard Morris obtained his education in art at the Royal Academy, where he distinguished himself at an early age, both as pupil and as exhibitor. One of his pictures, "The Good Samaritan," received the gold medal in 1858, and since 1877 he has been a member of the Academy. The artist has devoted himself to historical painting, and has taken most of his subjects from English history.

Edward I, the son of Henry III and Eleanor of Provence, belonged to the Plantagenet family. Born in 1240, he succeeded his father and was crowned as King of England in 1274. When he became king, mindful of past rebellions, he presented his son to the people. Clad in the royal cloak, the coronet on his head, bearing his young heir on his shield, he holds forth the sword, which signifies defense. At his feet are his faithful dogs, the embodiment of devotion to their master.

The young Prince of Wales, whom we see naked on the shield, will end his days in a cruel manner. After placing himself in the hands of his favorites, Gaveston and Spencer, and being betrayed by his wife Isabella, he will be conquered, imprisoned in Berkeley Castle, and barbarously murdered by two assassins.

WILD BOAR AT BAY. CH. HERMANN-LÉON. (*French School.*)

M. Hermann-Léon is the son of a basso celebrated on the French stage. The painter is one of the latest artists to devote himself specially to the chase, a kind of painting which has fallen into decadence through the lack of royal encouragement in the maintenance of packs of hounds. M. Hermann-Léon was born at Havre, July 22, 1838, and he was a pupil of Fromentin and Philippe Rousseau. He is a painter of *genre* as well as of animals. At least one of his larger pictures, a full-length hunter with game, has been exhibited in New York. He has gained third and second class medals.

Here the boar stands at bay. The hounds have aroused him, pursued him, and have run him to a standstill, and here he is in plain view. He is lost if he advances. He has taken his part. He turns and makes a stand against the dogs. In a moment he will tear those within reach with his tusks. The first which has dared to approach him has already rolled on the ground; others will follow him, and before most of the hunters have come up the pack will be decimated.



Copyright, 1893, by CH. HERMANN-LÉON.

CH. HERMANN-LÉON.

WILD BOAR AT BAY.

H. UMBRIGHT



Copyright 1893 by H. Umbrecht.

Typographie en couleurs Boussod, Valadon & Cie, Paris.

ON THE MOUNTAIN

ON THE MOUNTAIN.

H. UMBRICHT.

(*French School.*)



H. UMBRICHT.

Honoré Umbrecht belongs to the present generation of those artists who, born in Alsace, take pleasure in painting the land of their birth. He is a native of Obernai, in the heart of the annexed country, and he cherishes the recollection of the woody regions where in winter the “schlitters” descend the mountain, guiding their sleighs down the steep paths.

Here the artist has painted a scene at the beginning of autumn. A cart filled with wood is drawn by two slow-paced oxen. To the left is the forest where the wood has been felled. The two powerful animals advance with difficulty, planting their hoofs firmly on the slippery rock. In winter this rocky road changes to a rapid torrent. A vigorous young fellow, half woodman, half farmer, guides the team; he rests on the yoke, and, flourishing his whip with his left hand, urges on the patient animals with his cries. One can almost hear the grating sound of the brake and the creaking of the wheels mingling with the hoarse shouts of the driver. The road has been cut in the heart of the rock, and the granite blocks on either side are covered with moss. A glimpse of sky appears in the center of the picture, which shows us the foreshortened backs of the sluggish but sure-footed oxen.

FOREST IN WINTER. MULLER KURZWELLY. (*German School.*)

The magnificent beeches and the judicious clearing away of undergrowth which may be noted in Herr Kurzwelly's impressive picture of a German forest interior in winter illustrate the attention which is given to forest preservation in Germany. In this picture the artist has preserved the silent charm of a winter day in the woods when the glades are carpeted with snow, which is disturbed only by the passage of deer and smaller animals—also objects of careful preservation; and the robust trunks of the beeches stand out in strong relief against their white background. Herr Kurzwelly has sent several pictures to German exhibitions which have both force in design and sympathetic feeling, but the unfamiliarity of his landscapes to Americans will increase the observer's appreciation of this excellent example. The artist's home is in Berlin.



M. KURZWELLY.



Copyright, 1893, by MULLER KURZWELLY.

MULLER KURZWELLY.

FOREST IN WINTER.

J. CHARLTON



Copyright 1867 by J. P. Mendoza

D. APPLETON & CO NEW YORK

Photography by G. W. H. Smith

*The Royal Procession
passing Trafalgar Square, Tuesday, June 21st 1867*

By permission of Mr I P. Mendoza, 4* King Street, London, S.W. Printseller & Publisher to Her Majesty the Queen, & the Owner of the Copyright & Publisher of the Engraving

THE ROYAL PROCESSION.

JOHN CHARLTON.

(English School.)



JOHN CHARLTON.

On June 21, 1887, on the occasion of the Jubilee of her Majesty the Queen of England, the whole English nation desired to join in the various demonstrations of respect and the congratulations addressed to the sovereign in honor of the fiftieth anniversary of her accession to the throne. The entire royal family were gathered together; the sovereigns of many other countries were represented by princes of the blood; and a splendid *coritége* composed of eleven state carriages, preceded by all the English and foreign princes and great officers of the crown, all mounted, traversed the city amid the acclamations of a countless multitude.

The artist has chosen the moment when the head of the procession, after leaving Westminster, passed through Trafalgar Square. The Duke of Portland, Master of the Horse, leads the way, with the Grand Marshal, Lord Alfred Paget. Behind them are all the princes, in the following order: The Grand Duke Sergius of Russia, Prince Albert Victor of Wales, Prince William of Prussia (the present Emperor), Prince Henry of Prussia, Prince George of Wales (the present heir to the English throne after his father the Prince of Wales), the Grand Duke of Hesse, the hereditary Prince of Saxe-Meiningen, Prince Christian Victor of Schleswig-Holstein, Prince Louis of Battenberg, Prince Christian of Schleswig-Holstein, the Crown-Prince of Germany (afterward the Emperor Frederick, who may be recognized by his long beard), and after them Prince Henry of Battenberg and the Marquis of Lorne, the Prince of Wales and the Duke of Connaught, and the Duke of Edinburgh. A company of Sepoys, representing the army of India, follow this magnificent group of royal princes; and then come the eleven state carriages containing the grand duchesses and princesses of the various powers represented, and in the first carriage the Queen and the Princess of Wales. Field-Marshal the Duke of Cambridge rides at the side of the carriage. In the center of the scene the crowd is massed on the steps of the Nelson Monument.

THE REAPER AND THE FLOWERS. RUDOLPH LEHMANN. (English School.)

This picture is an illustration of Longfellow's beautiful poem which bears the same title. The reaper Death comes as a white-robed angel to "visit the green earth and take the flowers away." Mr. Lehmann, who was born in Germany, painted for several years in Rome, but since 1866 his home has been in England.



Copyright, 1893, by RUDOLPH LEHMANN.

RUDOLPH LEHMANN.

THE REAPER AND THE FLOWERS.



FORTUNE-TELLING.

V. GILBERT.

(*French School.*)



V. GILBERT.

In a French park, on the day of a garden party, when the grass is green and the roses are in bloom, while some of the party play lawn tennis and croquet, and others walk about in the little paths, a group of young women and girls, sitting on the grass, are listening to one of their number who is telling their fortunes. The fortune-teller, bareheaded, is holding the hand of one of her companions, who is already of an age to know something of life, and, examining the lines in it, she is telling her the secrets of her future. In the foreground, rosebushes are blooming; the trees still retain their spring freshness; groups are seen disappearing in the shady walks; and at the farther end of the green lawn, on which the stone bridge stands out in relief, appears the red brick château. The work, French both in conception and execution, is that of a *genre* painter who has made a specialty of these episodes of fashionable life.

MONSIEUR'S MAIL. B. W. CLINEDINST. (*American School.*)

Mr. B. W. Clinedinst was born in Woodstock, Virginia, in 1860, and studied under Cabanel and Bonnat in Paris. Returning to this country in 1885, he soon made himself known as a painter of *genres*, portraits, and figure subjects of various kinds. He is a member of the Society of American Artists, and has sent many pictures to the exhibitions. He has exhibited in the *Salon*; several of his more important paintings are in private collections in Baltimore and New York; and he has also gained a reputation as an illustrator. This study of a pretty maid-servant whose curiosity is roused by the mail of her master, evidently an artist, is an excellent example of his work.





Copyright, 1893, by J. G. BROWN.

THE CARD TRICK.

J. G. BROWN.

(*American School.*)



J. G. BROWN.

It is probable that no American *genre* painter enjoys a wider popularity than Mr. J. G. Brown, and this has been earned in large measure by the faithful representation of one class of subjects—the *gamins* of the city streets. Mr. Brown was born at Durham, England, November 11, 1831. He began his studies at Newcastle-on-Tyne, continued them at the Edinburgh Academy, and in 1853, on his removal to this country, he entered the schools of the National Academy of Design. His professional life has been passed in Brooklyn and New York, and he has become a conspicuous figure in the art-life of the latter city. He was chosen an associate Academician in 1862 and an Academician in 1863, and he has been frequently elected to office in this organization. He is also a prominent member of the American Water-Color Society, and of other bodies of artists.

H. CAIN



Copyright 1893 by H. Cain

Photogravure Goupil

At the Louvre

© APPLETON & CO NEW YORK

AT THE LOUVRE.

H. CAIN.

(*French School.*)



H. CAIN.

The painter of this picture belongs to a family of artists. He is the elder of the two sons of Auguste Cain, the distinguished sculptor of animals, who with M. Fremiét, another specialist of the greatest talent, divides the suffrages of the French public as regards this branch of sculpture. The younger brother of our artist, Georges Cain, has also devoted himself to painting. M. H. Cain occupies himself especially with *genre* painting, and finds subjects in the varying scenes of Parisian life. The theme which he has chosen here has often tempted artists. It is a subject to be found in many places, but especially noteworthy at the Louvre and at the National Gallery in London. One day M. Cain wandered into the hall of the ground floor of the Louvre, which opens on the court of Francis I, where are gathered the masterpieces of sculpture from the forerunners of the Renaissance to the masters of the beginning of the seventeenth century, and he has drawn from life a young student perched on a high stool before her easel, who is endeavoring to reproduce in charcoal one of the figures of a marble Predella of the Italian school, worn by time. In the background we see the arch of the door formerly the entrance of the *Palais Stanza de Crémone*, brought from Italy stone by stone, which serves now as a means of passage between halls of Italian sculpture of different periods.

From the work to which she is devoting herself we see that the young artist is still at the beginning of her studies. At the moment which the painter has selected she leans back to judge of the effect, and to compare her work with the original.

THROUGH THE WOODS. R. GOUBIE. (*French School.*)

The wild boar has appeared in view, and all the hunters follow him, rallied by the sound of the huntsman's horn. The scene is laid in the forest of Compiègne, in midwinter; the ground is covered with snow. Some ladies on horseback boldly follow the quarry; one of them keeps in the lead, and will be the first to arrive when the huntsman's halloo announces that the boar is at bay.

M. Goubie has made a specialty of hunting and sporting scenes. From the officers mingled with the groups of hunters, and the mixture of city and hunting costumes, which include the high hat and the French riding habit, we recognize the proximity of a city. This is evidently one of the societies which have enthusiastically revived the old-time imperial hunts in the forests of the state.



Copyright, 1893, by R. Goudie.

R. GOUDIE.

THROUGH THE WOODS.

J. VEYRASSAT



Copyright 1893 by J. Veyrassat.

Typographie en couleurs Dumoulin, Valaden 5^e Cité, Paris.

LAST LOAD OF WHEAT

THE LAST LOAD.

J. VEYRASSAT.

(*French School.*)



J. VEYRASSAT.

Jacques Veyrassat, who paints the labors of the fields, is an artist of long-established reputation, and is always represented in the annual exhibitions. He was born in Paris, but he takes his subjects from the broad plains of Beauce and Champagne, and shows a predilection for the country of corn and large farming. He paints animals, figures, and landscapes. Veyrassat was made a knight of the Legion of Honor in 1878.

A large wagon, heavily laden, drawn by two farm boys, is advancing toward the village. On the summit of this moving mountain a peasant girl, the harvest queen, reclining on her side, holds the trophy of Ceres—a bouquet of ripe wheat ears mingled with field flowers. The farmer's daughter, a handsome and robust peasant girl, mounted on a donkey, is riding at the side of the wagon beside her brother, who holds in one hand his heavy china flask and in the other his large scythe, which he rests against his shoulder. Behind these come the farmer's wife, carrying a sheaf of wheat, and, bringing up the rear, the servant of the family, who, like a good manager, has gathered for the rabbits of the poultry yard the leaves of the bindweed that grows in wheat-fields. The family of harvesters are placed in this order on the road; no one has yet appeared on the horizon; the shadows lengthen on the ground; the sun will shortly disappear. When they arrive at the village the inhabitants of the farmhouses and the peasants will come out of their dwellings to welcome home the harvesters.

YACHTING. ROGER JOURDAIN. (*French School.*)

Two young girls, sisters or friends, are seated, leaning against each other, in the prow of a yacht, which is sailing with the wind that swells the sail. The weather is calm and mild; the surface of the water is hardly rippled by the breeze. The helmsman, standing at the helm, directs the course of the yacht. Flowers, still fresh, lying on the deck, indicate that the shore is near; and through the mist that veils the horizon may be divined the blue coast, which almost blends with the sky.

M. Jourdain was born at Louviers, France, in December, 1845. He was a pupil of Cabanel and Pils, and is a painter of both *genre* and landscape. He gained a third-class medal in 1879, and a medal of the second class in 1881.



Copyright, 1893, by ROGER JOURDAIN.

ROGER JOURDAIN.

YACHTING.

A LOUSTAUMAI



Copyright 1898 by Boussod, Valadon & Co

D. APPLETON & CO NEW YORK.

A. LOUSTAUMAI

Photogravure Goupil

Presenting the Colors to the Recruits

PRESENTING THE COLORS TO THE RECRUITS.

A. LOUSTAUNAU.

(French School.)



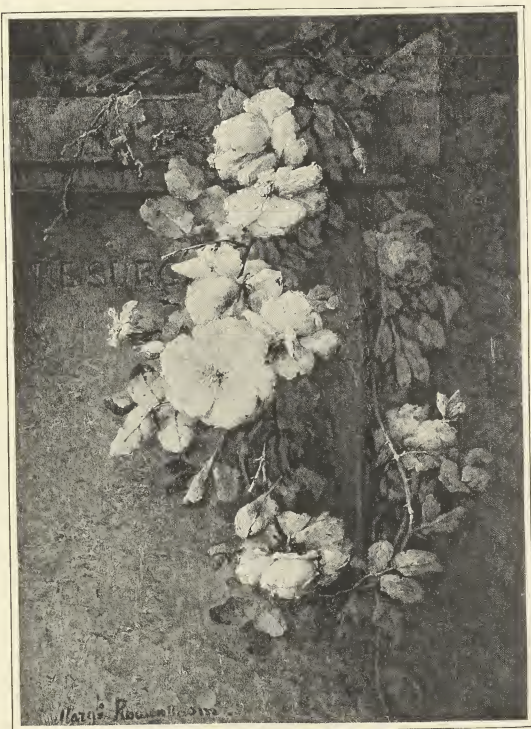
A. LOUSTAUNAU.

The *début* of this artist, who was born in Paris, was made in 1882. He has devoted himself to military subjects, and has attracted attention by his technical knowledge of uniforms, of manœuvres, and military movements of every kind. The juries of the *Salon* have awarded to him several honors, and in 1889, at the Universal Exposition, he obtained the Cross of the Legion of Honor. The artist has laid the scene in the space included between the Military School of the Champ de Mars and the Machinery Building of the Exposition of 1889. The monument stands in the background of the picture, and on the horizon rises the dome of the Invalides. In front of the regiment of cuirassiers which he commands the colonel has made a patriotic address to the young recruits, and, sword in hand, he points to the symbol of national honor which is borne by the standard-bearer, who is flanked by two quartermasters. Officers and men present arms to the flag. The spectators, kept back by the guards and ranged near the monument of the Military School, silently watch the spectacle.

A GARLAND OF ROSES.

MARGUERITE ROOSEMBOOM.

(Dutch School.)



Copyright, 1893, by BOUSSOD, VALADON & Co.

The home of the talented artist who has painted this graceful garland is in Voorburg, Holland. Mrs. Rooseboom has devoted herself to flowers



MARGUERITE ROOSEMBOOM.

and still life, and her taste in arrangement and facility in execution are well illustrated in this picture, which proves that the artist is a not unworthy descendant of the old Dutch still-life painters.



Copyright, 1893, by BIRGE HARRISON.

THE DEPARTURE OF THE MAYFLOWER.

BIRGE HARRISON.

(*American School.*)



BIRGE HARRISON

With an apt and sympathetic instinct Mr. Harrison tells the feeling of those left behind on the bleak New England coast when the Mayflower spread her sails and turned eastward. In the gesture of the Puritan maiden, so full of longing and piteous entreaty, we may read the story of a heart-sickness which, for the moment, proved stronger than even the high resolve of Puritan courage.

Mr. Harrison was born in Philadelphia, in 1854, and began the study of art in Paris in 1875. He spent three years in the atelier of Carolus Duran, and three in the *École des Beaux Arts*, under Cabanel. In 1881 the first picture which he sent to the *Salon* was hung on the line, and in 1882 his large "November" obtained a place of honor, and was purchased by the French Government for one of the state museums. He spent some time in Colorado and New Mexico, painting several Indian subjects, and also writing a magazine article, which was followed later by others. In 1885 he returned to Paris, and exhibited yearly in the *Salon*, sending "The Departure of the Mayflower" in 1888. At the Universal Exposition of 1889 he gained a silver medal.

M. RÉALIER-DUMAS



Copyright 1893 by M. Réalier-Dumas.

Typographie en couleurs Boussod, Valaden & Co, Paris.

LUNCHEON ON THE GRASS

LUNCHEON ON THE GRASS.

REALIER DUMAS.

(*French School.*)



REALIER DUMAS.

It is a holiday; the whole day is to be spent in the park; the table has been spread on the grass under an old willow tree with silvery foliage, whose branches, falling almost to the ground, form an arbor. A chestnut tree with large dark-green leaves lends its shade to this dining room improvised on the edge of a brook, on whose bosom float a few water-lily leaves.

Realier Dumas, a French artist, the painter of this picture, has given to this scene the character and the costumes of an episode of English life. Real French children would have brought a flask of old French wine, instead of tea; and the types represented have also the British stamp.

UNDINE.

RUDOLPH LEHMANN. (*English School.*)

Rudolph Lehmann, born at Hamburg, the brother of Henri Lehmann, is a naturalized English subject. In this picture he has interpreted a passage from the poem of De la Motte Fouqué. Huldebrand, the hero, transported to the shores of the Mediterranean, is gazing into the water, when, little by little, it becomes transparent as pure crystal, and, penetrating its mysterious depths, he sees Undine sitting upon a bank of coral, surrounded by madrepores and anemones, more sad and desolate than ever, and he thinks of the happy days when they lived together in the castle of Ringstetten.



Copyright, 1893, by RUDOLPH LEHMANN.



Copyright, 1893, by WALTER LANGLEY.

DEPARTURE OF THE FISHING FLEET. WALTER LANGLEY. (*English School.*)

The quaint little town of Penzance, on the Cornish coast, has furnished Mr. Walter Langley with many subjects which have united in themselves picturesque effects and sincere if simple sentiment. The departure of the fishing fleet never becomes hackneyed and unnoteworthy through repetition. The fleet bears away husbands and lovers, fathers and sons, and those who dwell near the sea appreciate best of all the constant possibility of disaster. Moreover, the fleet represents the material fortunes of the watchers on the quay as well as those in the boats which dot the horizon.

C. ROCHEGROSSE



Copyright 1893 by Boussod Valadon & Co

D. APPLETON & CO NEW YORK

Photogravure Geopli

The Betrothed

THE BETROTHED.

G. ROCHEGROSSE.

(*French School.*)



G. ROCHEGROSSE.

This artist, born at Versailles, in 1858, first exhibited at the *Salon* in 1882, and in the short space of ten years he has made a name for himself in the French school. He has gained the Cross of the Legion of Honor. A godson of the poet Théodore de Banville, M. Rochegrosse from the outset has shown a singular leaning toward archæology, and has delighted to restore scenes of antiquity, even though he had but few data as to the architecture and art. We have seen him treat, in turn, subjects taken from ancient Persia and Assyria, and the contemporaneous episodes of the Gallo-Roman period. In 1893, for example, he sent to the *Salon* of the Champs Élysées "The Pillage of a Gallo-Roman Villa."

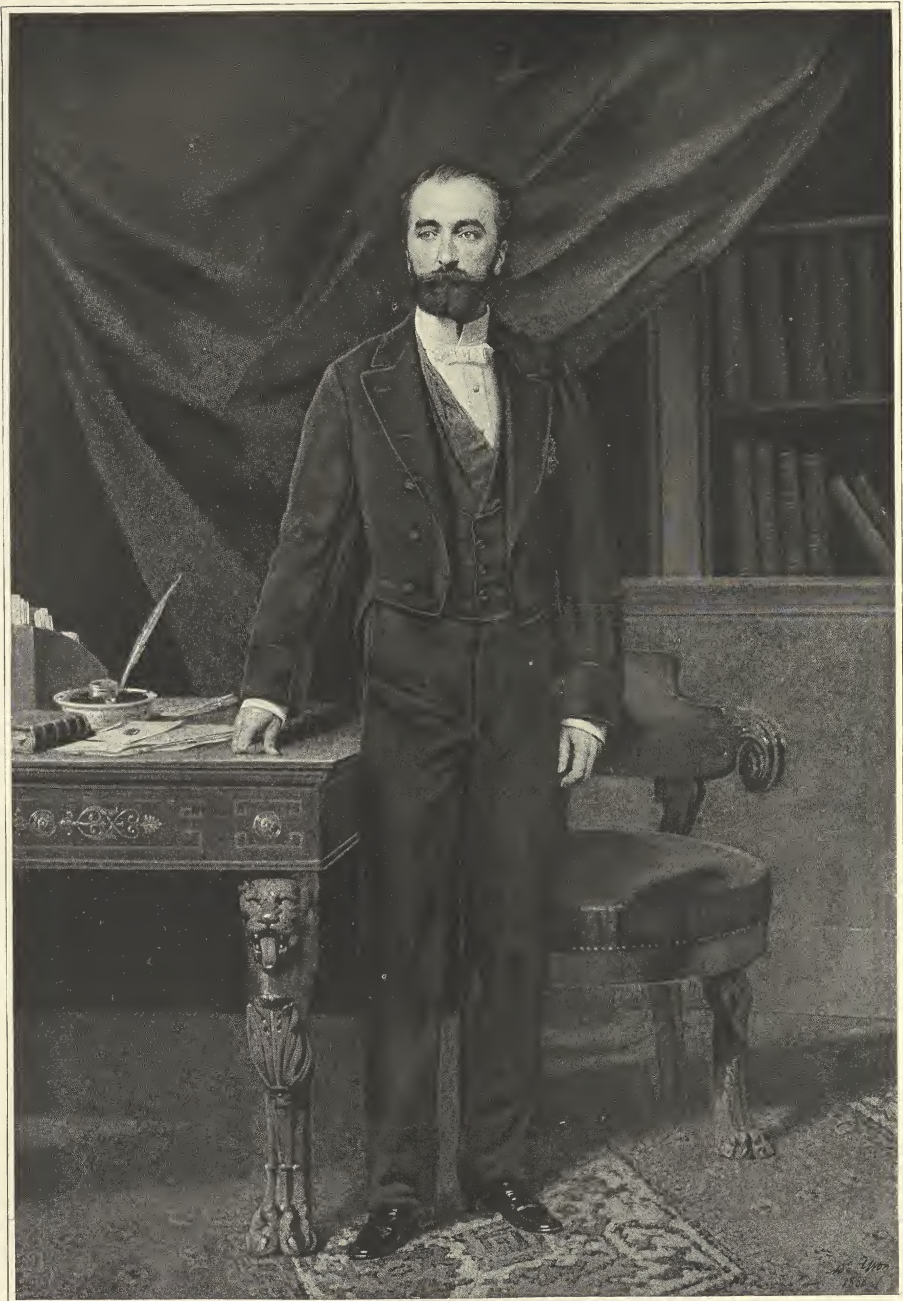
This picture, "The Betrothed," does not show the artist in his most original aspect. He delights in deeds of violence and dramatic situations; but here, in a Roman villa, on the shore of Parthenope, under a portico whence we survey the town, the hills, and the azure water, the artist presents two lovers who plight their troth in the presence of two families who are still sitting at the banquet table. The flocks of doves which wheel about the little fountain in the porch catch their eyes; their hands are clasped; the low-toned vows which they exchange will bind them for life.

PORTRAIT OF PRESIDENT CARNOT. ADOLPHE YVON. (*French School.*)

The artist to whom the President of the French Republic has given a sitting has devoted himself in large measure to portraiture, and he enjoys a considerable reputation in France. His name is associated with the French victories in the Crimea and in Italy, which have furnished him with subjects. He gained the grand medal of honor in the *Salon* of 1857. His portrait of M. Carnot, whom he shows in his study in evening dress, wearing the grand cordon of the Legion of Honor, gives a correct idea of the general appearance, bearing, and physiognomy of the President of the French Republic. M. Yvon, who is seventy years of age, was born at Eschweiler. He gained the first medal in the *Salon* of 1848, forty-five years ago.



ADOLPHE YVON.



Copyright, 1893, by ADOLPHE YVON.

ADOLPHE YVON.

PRESIDENT CARNOT.



D. APPLETON & CO.

*View of the Grand Basin from the south
of the Columbian Fountain showing
the end of the Liberal Arts Building
the Penstyle, and the Statue of the Republic*

Massachusetts in their ready support of the advisory committees and subcommittees appointed in the charge of the art interests of those States. Later, the State authorities of New York made it possible for the advisory committee appointed for New York to send a dignified collection of examples to enrich the American section.

Among the various art sections in the three pavilions, nowhere is found greater variety of subject and technical treatment than in the United States galleries. In walking through these galleries we find on one side works possessing



ENTRANCE, HORTICULTURAL BUILDING.

the technical qualities of the French school; on the other, German; then again may be seen pictures that evidently were influenced by the Dutch school—echoes, in fact, of every master and of every school that we have known in our time. To many persons this fact might be discouraging, but not to the student who ponders on the environments and conditions of American life. Having the instincts and modes of life of many nationalities, it should not seem strange that our art possesses the peculiarities of each. Our students early in life seek the

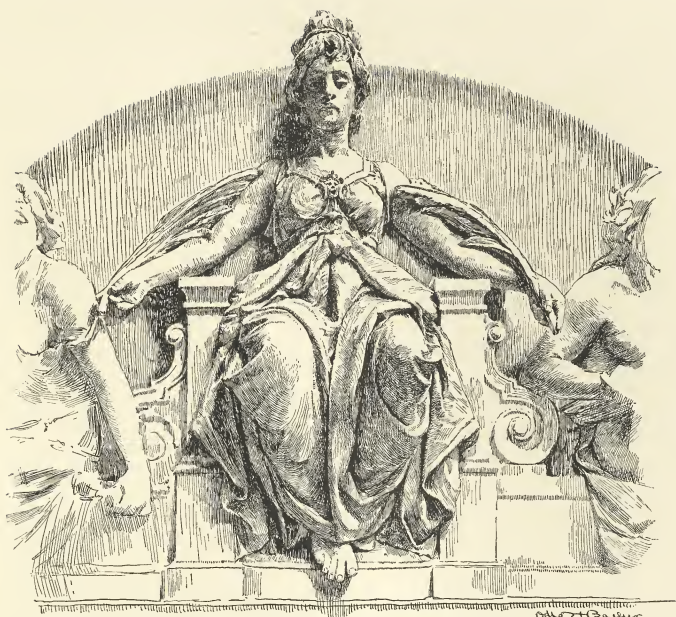
masters of foreign schools, imbibe their sentiments and technical qualities, and reproduce them in their own work a second, third, or fourth remove from the original. It is not an unusual thing to hear pessimistic expressions as to the probability of there ever being an "American school." In this craving for variety, that is so strongly manifested not only in the work of our artists but in work controlled and influenced by artistic people, have we not an element which may result in good if wisely directed? May it not be possible that out of this there will grow something which will eventually take shape as a universal school, possessing qualities of the French, German, Dutch, and other schools, without servilely copying any one; and may not this, when combined, lead to the production of work having the elements of the universal? When the people of our country shall be sufficiently strong in their judgment to recognize merit independent of the reputation of the producer, then will not our artists express in their work their own individuality, the life of our own people, and from efforts made under such conditions develop a technical school which, while possessing the very elements of the universal, will represent the characteristics of the American school?



MUSIC.

By WALTER MACEWEN.

One of the Decorative Paintings in the Tympana of the Towers of the Manufactures and Liberal Arts Building.



PART OF GROUP ABOVE MAIN ENTRANCE OF MANUFACTURES AND LIBERAL ARTS BUILDING,
KARL BITTER, SCULPTOR.

THE STORY OF THE EXPOSITION

BY MAJOR MOSES P. HANDY, CHIEF OF THE DEPARTMENT OF PUBLICITY AND PROMOTION



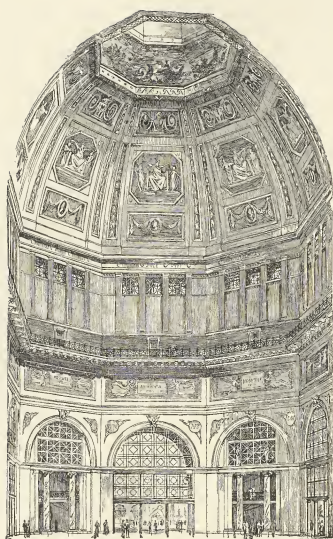
COLONEL GEORGE R. DAVIS,
DIRECTOR-GENERAL.

THE World's Columbian Exposition, as it exists at Jackson Park, in the city of Chicago, may be said to be the culmination of international expositions of the industrial, mechanical, and fine arts. It is the result of the development of the world during the four hundred years since the discovery of America. It represents the application and realization of the ideas of the most able men in the country, who for many years have devoted themselves to a consideration of the proposed enterprise.

Congress, the press, and the people have been unanimous for a decade in declaring that some memorial celebration, of a proper kind, should be held in the United States in the years 1892 and 1893, in honor of the discovery of America by Christopher Columbus. It was in 1888 that this sentiment crystallized into a design for an International Exposition. Within a year from that time the enterprise was favored by the approbation of the entire nation, and it became settled that the Exposition would be held.



HON. THOMAS W. PALMER,
PRESIDENT OF THE NATIONAL COMMISSION.



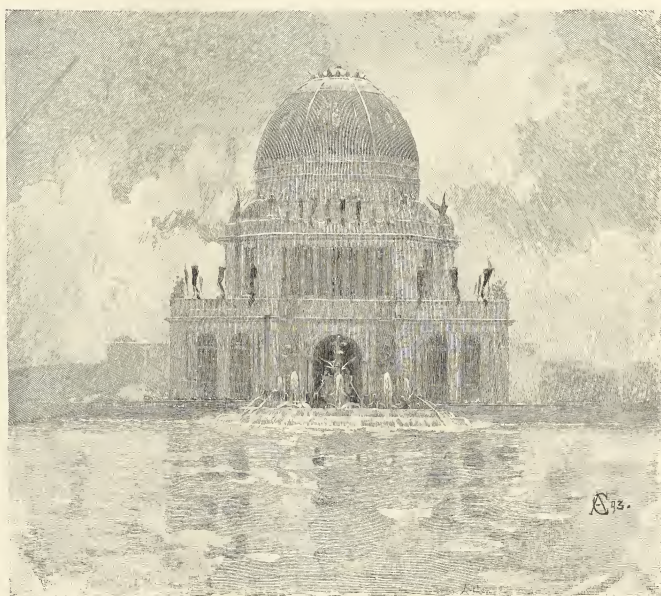
INTERIOR OF ADMINISTRATION
BUILDING.

Several cities of prominence in various sections began movements to secure this proposed World's Fair for themselves. The citizens of Chicago were early in advancing in this direction. Long before any action on the part of Congress was taken, it was discussed in the public prints of that city and agreed that concerted effort should be made.

The Mayor of Chicago, the Hon. De Witt C. Cregier, in pursuance of this idea, made official call for a meeting of influential citizens, with a resulting decision to enter into the competition. Preliminary organization was formed, and the utmost enthusiasm aroused. The principal competing cities in the strife with Chicago were St. Louis, New York, and Washington. The campaign was active, and much more

businesslike than many of the political campaigns of our country. The mails and the newspapers were the mediums of effort. When the work had reached such a point that the time had come for Congress to choose between the competing points, each one of them sent to Washington a powerful lobby of influential citizens. These had hearings before the Congressional Committee, and the question of the choice of location for the great World's Fair was finally brought before the House of Representatives for a vote.

Long before this time it was evident that either New York or Chicago would be selected for the location. Chicago had formed a corporation, the World's Columbian Exposition, which was composed of its most respected and substantial business men. More than five million dollars had been raised by subscription, and a pledge was made that that amount would be doubled for expenditures



THE ADMINISTRATION BUILDING, EARLY MORNING.
RICHARD M. HUNT, ARCHITECT.



SCENES IN THE MIDWAY PLAISANCE.
DRAWN BY HARRY FENN.

in the interests of the Fair. The telling work which had been done was shown on the first ballot, when Chicago led New York by more than forty votes. Eight ballots sufficed for a decision, when New York received one hundred and seven votes, St. Louis twenty-five, Washington eighteen, and Chicago, the winning city, one hundred and fifty-seven.

It was to have been expected that municipal pride, and even jealousy, should be displayed before, during, and after the contest. But before the Fair was completed this had almost entirely disappeared, and the rival cities were co-operating most heartily with Chicago's enterprise. It was soon recognized, too, in almost every quarter, that the choice made was the wisest possible.



"THE TRIUMPH OF THE REPUBLIC."
FOUNTAIN, BY FREDERICK MACMONNIES.

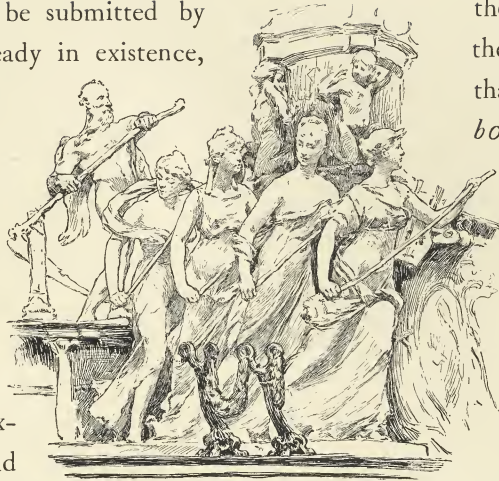
The act of Congress which provided for the Fair was introduced in March, 1890, by Senator Daniel, of Virginia. The revised act was passed and approved by the President, April 25th of the same year. This act of Congress, which gave to the Fair its national character, made provision for the means of government. A National Commission, to be designated as the World's Columbian Commission, was to be appointed by the President, and by the Governors of the States, to be composed of two commissioners from each State and Territory, and eight commissioners at large. These commissioners, when appointed, were to meet at Chicago and organize, after which they were authorized to accept such site



D. APPLETON & CO.

*View along the Canal from a
point near the Whisk, with the Agricultural
and Liberal Arts Buildings on the right, the
Machinery and Electricity Buildings on the left, and the Palace
of Nations in the extreme distance.*

and plans as might be submitted by State of Illinois already in existence, Exposition, provided give evidence of a capital stock of five that it could se-five million dol-sion was directed plan and scope of lot space for the a classification of ex-and examiners, and of all intercourse with



DETAIL OF FOUNTAIN.

representatives of foreign nations. It was also required to appoint a Board of Lady Managers. The act provided that, whenever the President should be notified by the commission that the preliminary requirements of the act had been complied with, he should make a proclamation setting forth the time for the opening and closing of the Exposition, and inviting all foreign nations to take part therein and appoint representatives thereto. Other provisions of the act were in regard to customs regulations, the erection of a Government Building and exhibits, the dedication of the buildings, the liability of the United States, and the naval review to be held in April, 1893.

Without delay the national commissioners were appointed, and their first session was held at Chicago, June 26, 1890. The Hon. Thomas W. Palmer, of Michigan, was chosen President, and John T. Dickinson, of Texas, Secretary. This was the organization of one of the governing bodies of the World's Fair.

The World's Columbian Exposition as a corporation was a direct outgrowth of the preliminary organization which had made the first fight for Chicago. It is worthy of remark that this corporation has had more stockholders—some fifty thousand—than any other ever in existence. Its work had been active for months before the formation of the National Commission. The organization of the World's Columbian Exposition was begun August 15, 1889, when an application was filed with the Secretary of State of the State of Illinois for permission to open subscription books.



GROUP

Representing the four Continents supporting Horoscope and crowning the corner bastions of Agricultural Building.

PHILIP MARTINY, SCULPTOR.



CAPITAL FOR FISHERIES BUILDING.
JOSEPH RICHTER, SCULPTOR.

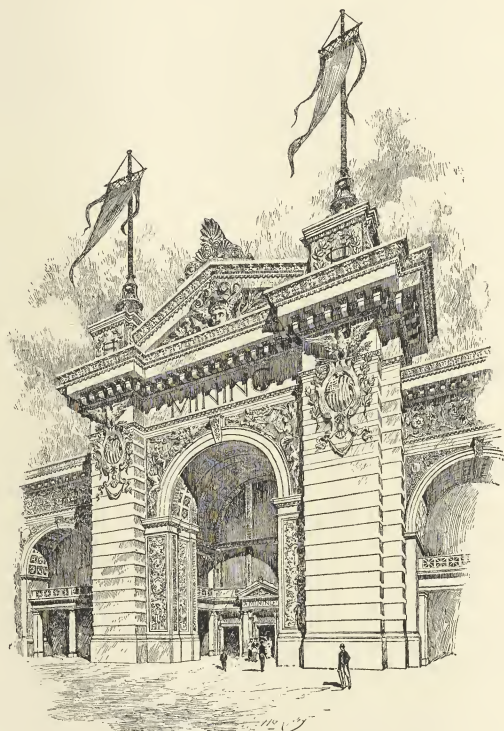


GREAT CENTRAL PORCH OF AGRICULTURAL BUILDING.

Lyman J. Gage as president. Within a few weeks after this meeting the capital stock was increased to ten million dollars.

After the money for the construction of the Fair was raised, the next necessity was to secure a site suitable for it. Different portions of the city were as active in this competition as had been the cities of the country themselves. A dual site was finally selected after much discussion and several changes. It comprised Jackson and Washington Parks, with the Midway Plaisance which connects them, as one portion of the grounds, and the Lake Front Park as the other portion. These are seven miles apart, one being in the heart of the business portion of the city, and the other far south in the residence district. At the first meeting of the National Commission this action of the Directory was approved and ratified. At their second meeting, beginning September 15th, Colonel George R. Davis, of Chicago, was elected Director-General, the Board of Lady Managers was appointed, the classification of the exhibits was made, and architectural designs for the buildings were considered.

Its capital stock was named as five million dollars, divided into five hundred thousand shares of ten dollars each. On March 23d of the following year the entire amount of the stock had been subscribed. A meeting of the subscribers was held in Battery D, in the city of Chicago, on April 4th, and forty-five directors were elected. The officers elected by the Directory at their first meeting were among the prominent men of the city, the list being headed by



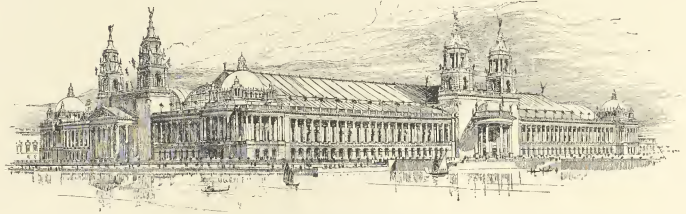
SOUTH PORCH OF MINING BUILDING.
S. S. BEMAN, ARCHITECT.



GENERAL VIEW OF THE EXPOSITION, LOOKING SOUTHEAST FROM THE ROOF OF THE ILLINOIS STATE BUILDING.

The Woman's, Horticultural, and Transportation Buildings are seen on the right, and the Dome of the Administration Building appears in the distance.

Soon after this the President of the United States was notified that all the preliminary requirements of the act of Congress had been complied with. In accordance with the law, therefore, on December 24, 1890, he issued the proclamation which declared to the world that an adequate sum had been collected for preparing grounds and buildings; that the International Exposition would be opened on the first day



MACHINERY HALL.

of May, 1893; and that all the nations of the earth were invited to take part in the commemoration of an event pre-eminent in history, and of lasting interest to mankind—the discovery of America. This proclamation was sent to all the civilized countries of the globe, and the responses were hearty and immediate.

The idea of a dual site was soon abandoned as impracticable, and Jackson Park was selected for the Exposition buildings. Jackson Park, then, is the site of all the principal buildings and exhibits of the Fair. Many of the overflow and special exhibits, however, have been provided with space on Midway Plaisance, which is consequently a portion of the Fair grounds. These give a total capacity of six hundred and sixty-six acres, of which eighty are included in the Plaisance.

The scope of the Exposition, as defined in the act of Congress which created

it, is “an international exhibition of arts, industries, manufactures, and the products of the soil, mine, and sea.” There was planned by the Directory and approved by the Commission a system of buildings and executive departments which together would provide the broadest and most comprehensive of all international expositions. The executive ability enlisted in the enterprise is the force to which should be credited most of the success of the efforts which have been made. It is interesting to observe exactly the methods of procedure employed in building and exploiting the great Fair, and the manner of the executive organization.



PORCH, ELECTRICITY BUILDING.

First must be remembered and con-

sidered those two distinctive organizations, the World's Columbian Commission and the World's Columbian Exposition, or, as they are more generally known, the Commission and the Directory. One is entirely a national organization, the other as entirely local. The former organization was created by act of Congress, and the latter by incorporation in the State of Illinois. It is true that in the early history of the great work there were differences of opinion between the two bodies as to their respective jurisdictions, but these differences were adjusted with entire harmony and mutual satisfaction. A conference committee was appointed in November, 1890, composed of members from each governing body, and this committee formulated the mutual agreement as to jurisdiction. At this time were also defined the different departments of exhibit, which have remained and are now familiar. These departments are as follows:

- A. Agriculture, Food and Food Products, Farming Machinery and Appliances.
- B. Viticulture, Horticulture, and Floriculture.
- C. Live Stock—Domestic and Wild Animals.
- D. Fish, Fisheries, Fish Products, and Apparatus of Fishing.
- E. Mines, Mining, and Metallurgy.
- F. Machinery.
- G. Transportation Exhibits — Railways, Vessels, Vehicles.
- H. Manufactures.



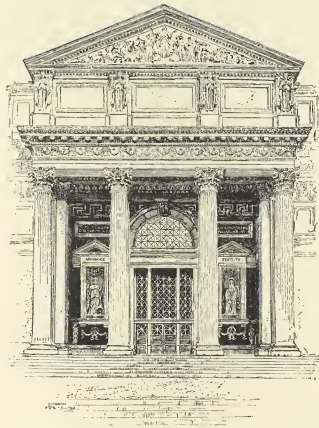
STATUE OF BENJAMIN FRANKLIN,
ELECTRICITY BUILDING.
CARL ROHL SMITH, SCULPTOR.

- J. Electricity and Electrical Appliances.
- K. Fine Arts—Pictorial, Plastic, and Decorative.
- L. Liberal Arts, Education, Engineering, Public Works, Architecture, Music, and the Drama.
- M. Ethnology, Archaeology, Progress of Labor and Invention — isolated and collective exhibits.
- N. Forestry and Forest Products.
- O. Publicity and Promotion.
- P. Foreign Affairs.

For each of these departments a chief was appointed by the Director General, and the best talent which it was possible to secure has in this way been secured for the Exposition. These department chiefs are attached to the staff of the Di-



THE WOMAN'S BUILDING.
MISS SOPHIA B. HAYDEN, ARCHITECT.
DRAWN BY HARRY FENN.



PORCH AT END OF
AGRICULTURAL BUILDING, SHOWING
MURAL PAINTINGS.

rector General, and are considered to be officials of the Commission, although, as provided in the agreement on jurisdiction, their salaries are paid by the Directory. All these departments, with the exception of those of Publicity and Promotion (which is purely executive) and of Foreign Affairs, are represented in the great buildings at Jackson Park. This corps of experts and specialists thus gathered around him by the Director General has worked with him day and night, and it is to them that the successful management of the exhibits is due.

While these department chiefs were planning and working to secure the best display possible, each in his respective field, another force of experts was in equal activity preparing the grounds and the structures which should receive the exhibits. It is their work that first meets the eye of the visitor as he enters the City of White Palaces, and to them acknowledgment is due. This work is the result of the efforts and system adopted by the Directory, the body which was to pay the bills and build the Fair.

Upon the organization of the Directory and the election of its officers numerous committees were appointed—one to exercise supervision over each of the great departments, as well as others for such features of the work as seemed to require such control. Upon the Finance Committee, the Ways and Means Committee, and the Grounds and Buildings Committee devolved the most onerous of the labors. One force was to provide money, and the other was to spend it. The money was secured in ample quantity, and the Grounds and Buildings Committee has earned its meed of praise for what has been created at Jackson Park. When it is said that this committee met in session four days a week for more than a year, giving up to each session an entire afternoon, it will be seen that these men, working without salary, were sincere in their efforts to promote the good of the enterprise.

The manner of planning the grounds and buildings was natural and reasonable. The honor of designing the great structures, which would display to the world progress in architecture as well as in construction, was properly distributed among the leading architects of the United States. Three were selected from New York city, one from Boston, one from Kansas City, and five from Chicago. This board of ten, in conference with the celebrated landscape architect



MAJOR MOSES P. HANDY,
CHIEF OF THE DEPARTMENT OF PUBLICITY AND
PROMOTION.

Frederick L. Olmsted, of Boston, and D. H. Burnham, of Chicago, the Chief of Construction, determined the general arrangement and character of the grounds and buildings. Each architect accepted the assignment of one grand building, and after the individual plans were completed further conferences were held, which insured that all should harmonize. From the inception of the enterprise Mr. Burnham has been in charge of the force of construction, his later and more comprehensive title being Director of Works.

Here, then, in brief, is the executive organization which has brought forth the World's Fair: The National Commission, represented by its officers; the Director General and the chiefs of departments, controlling the work of exploiting and



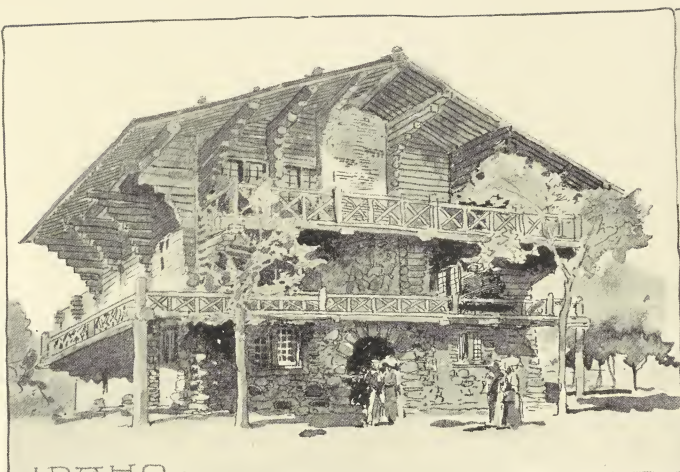
THE ARTS OF WAR.

BY GARI MELCHERS.

From the Decorative Painting in the Liberal Arts Building.

preparing the scope and exhibits of the Fair; and the Directory, represented by its Chief of Construction and his force of architects, controlling the work of preparation of the grounds and buildings.

It may be said that the Department of Publicity and Promotion, which was one of the earliest organized, has certain features which remove it from the more general classification. Its work has been that of placing in the hands of the press of the world and other interested persons all information possible about Chicago and the Exposition. This portion of it may be characterized as the movement to secure exhibits. The other line of labor has been to secure attendance at the Fair. The department was organized like a successful newspaper to a certain extent, and newspaper men were its officials and employees in every detail. Printed matter about the Exposition, and illustrations of the grounds and build-



IDAHO.



PENNSYLVANIA.



NEW YORK.

A GROUP OF STATE BUILDINGS.
DRAWN BY HARRY FENN.

ings, have been mailed and used in every portion of the civilized world. In advertising the Fair, almost every method has been employed that has proved successful in making great shows famous. The mail business of the department through the period of its organization has amounted to as much as that of the ordinary city of fifty thousand inhabitants.



THE CANAL, LOOKING SOUTH (EVENING).
DRAWN BY A. CASTAIGNE.

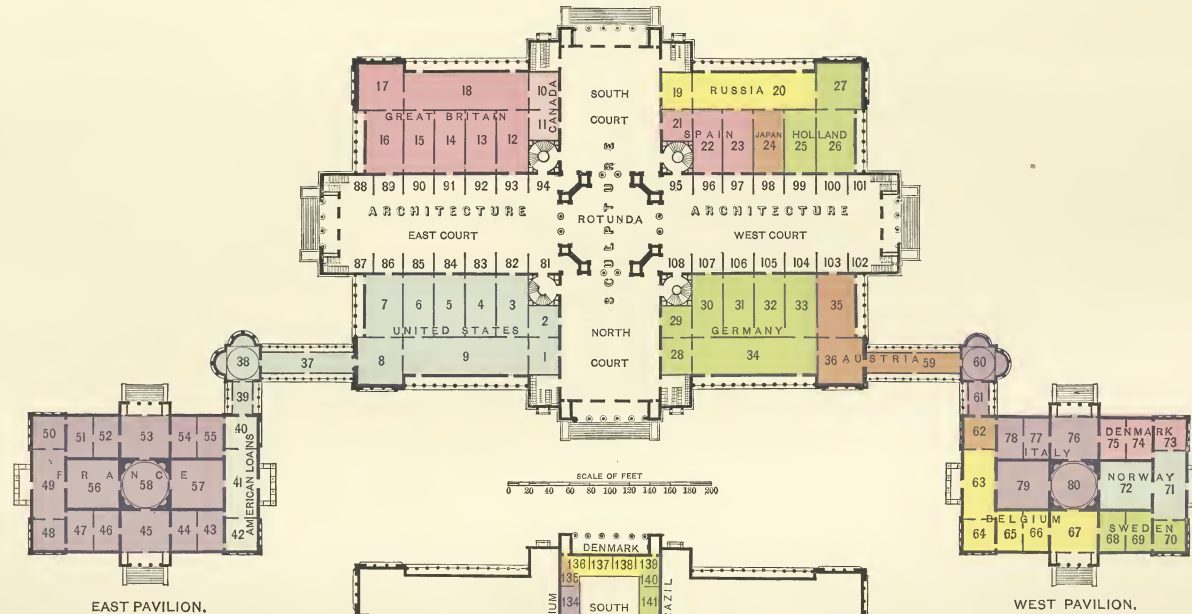
While this half score of architects were at work designing the plans for the buildings, the efforts of the builders of the Fair were directed toward the task of preparing the site upon which the buildings were to stand. Jackson Park is in form similar to a right-angled triangle, the hypotenuse being Lake Michigan, the base Sixty-seventh Street, and the perpendicular Stony Island Avenue a north and south street. Sixty-seventh Street is the southern boundary of the grounds, which

here measure a mile in width, while from north to south along the western boundary the distance is a mile and a half. The Park ends toward the north before reaching the apex of the triangle, and on its northern boundary—Fifty-sixth Street—measures about one third of a mile. The total area thus included is nearly six hundred acres. The tract known as Jackson Park was before the Exposition in far different condition.



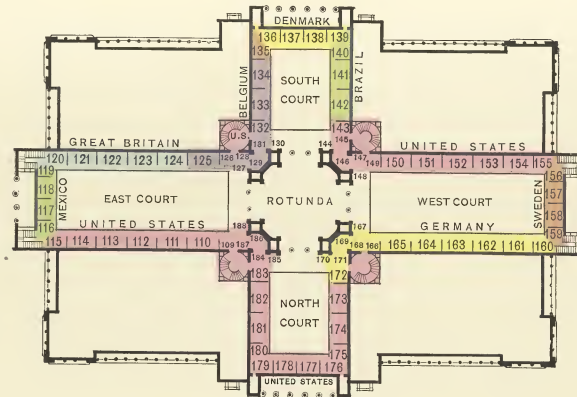
FROM THE TOP OF THE ADMINISTRATION BUILDING, LOOKING TOWARD
MACHINERY AND AGRICULTURAL HALLS.
DRAWN BY A. CASTAIGNE.

CENTRAL PAVILION.



EAST PAVILION.

WEST PAVILION.



UPPER GALLERIES, CENTRAL PAVILION.

PLAN OF THE FINE ARTS BUILDING, SHOWING THE ARRANGEMENT OF THE EXHIBITS.



Copyright 1893 by W.-R. Symonds.

Typographie en couleurs Bussat, Valadon & Co, Paris.

MIGNON.

W. R. SYMONDS.

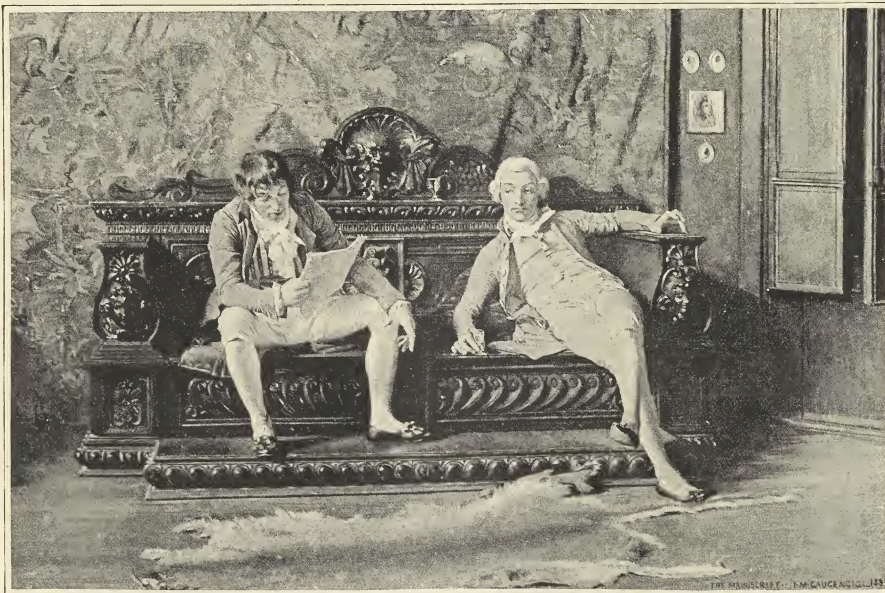
(*English School.*)



W. R. SYMONDS.

This picture presents to us again the Mignon of the great Goethe—that poetic figure which for more than a century has been celebrated by painters, sculptors, and poets. This figure has inspired Mr. Symonds, an English figure-painter of distinguished rank, whose pictures are highly appreciated in London. The artist has created his type according to his own fancy, and interpreted it from the English point of view; and Mignon is no longer the young girl with pale face and black hair, who dreams of “the land where the orange blooms.” The painter has chosen the moment

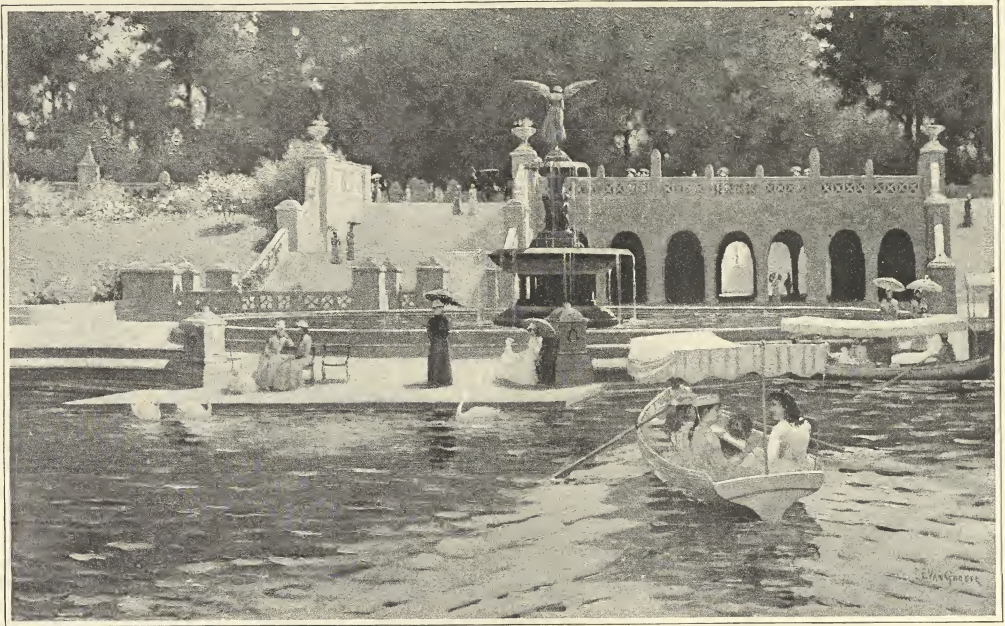
when Mignon, left alone in the church which the faithful have hurriedly deserted, twines garlands of flowers with which she wishes to decorate the shrine of the Virgin. The harp of the poet—here changed to a mandolin—is abandoned at her side with the prayer book and the rosary. Flowers surround her and strew the ground; all is silent about her. The day wanes, the old paintings on the walls detach themselves from their gold backgrounds, and the last rays of the sun glitter on the nimbi of the saints and the aureole of the Virgin in the background. Mignon, alone in the nave, no longer prays, but dreams, and in her dreams she yearns for heaven.



Copyright, 1893, by I. M. GAUGUIN.

I. M. GAUGUIN.

THE MANUSCRIPT.



MALL AND TERRACE, CENTRAL PARK.

L. E. VAN GORDER.

(*American School.*)

Mr. Van Gorder has illustrated most happily one of the picturesque scenes in New York's famous Central Park. He shows a glimpse of the lake, the boat landing, the broad flight of stone steps leading to the shady Mall, and the arched passages beneath. This is a favorite resort of children, and the scene in bright weather is always animated and inviting. Mr. Van Gorder is a painter of landscape as well as *genre*, and he has shown many examples of his work in the New York exhibitions.

THE MANUSCRIPT. I. M. GAUGENGIGL. (*American School.*)



I. M. GAUGENGIGL.

Mr. Gaugengigl's adoption of America as his home has meant a distinct addition to American *genre* painting. The picture which we reproduce—an eighteenth century literary aspirant boring a critical friend or virtuoso—illustrates the artist's choice of refined and interesting subjects, and it also shows the precision and delicacy of his execution.

Mr. Gaugengigl was born in Passau, Bavaria, in 1856, and he was a student at the Munich Academy. In 1879 he came to this country, and since that time his home has been in Boston.

FORD MADDOX BROWN



Copyright 1893 by James Leathart

D. APPLETON & CO. NEW YORK.

Photogravure Copied

Romeo and Juliet

By Permission of James Leathart Esq. the Owner of the Picture and Copyright

ROMEO AND JULIET.

FORD MADOX BROWN.

(English School.)



FORD MADOX BROWN.
From a photograph by Messrs. ELLIOTT & FRY,
London.

In the "Lovers of Verona," or "Romeo and Juliet," Shakespeare's celebrated drama, the balcony scene is one of the most touching and impassioned. The artist has chosen the moment when it is necessary to part. Juliet tries vainly to keep her lover; she holds him fast in her embrace, while his foot is on the ladder and he points to the city whose awakening menaces his life. We know the rest: Romeo will escape the pursuit of the officers, but the two spouses will be reunited only in the tomb.

Ford Madox Brown was born of English parents, at Calais, in 1821. He studied art at the Bruges Academy, at Ghent, under Van Hanselaer; in Paris, 1841-'44, and in Rome in 1845, beginning his professional career in London the same year, when he sent a decorative design to the competition in Westminster Hall. In 1850 he began a series of large frescoes for the Town Hall of Manchester, illustrating the history of the city. He gained a prize at the Liverpool Academy in 1856. He has exhibited some oils and water colors, but his reputation may be said to rest principally upon his many important mural paintings. He is one of the conspicuous figures in the English art of the day.

RECREATION IN THE COUNTRY. PIO JORIS. (Italian School.)

The scene of this *fête champêtre* is probably laid near Rome, at one of the beautiful villas full of relics of antiquity, like the Villa Borghese or Villa Pamphili. Signor Pio Joris, a Roman artist much influenced by Fortuny, the Spanish painter who has left such a mark at Rome, has interpreted this scene with a view to forming a charming *ensemble*. The time is the eighteenth century, if we may judge by the embroidered silk coat of the attendant and the Louis XV robes of the guests. The artist has endeavored to present a scene like a page from the Decameron.

In art, Signor Joris belongs to a school of painters who delight in costumes and dainty accessories. He was born in Rome, in June, 1843. After some years of study at the Academy of San Luca, and under Fortuny, he visited Venice, Munich, and Paris in 1869, London in 1870, and Spain in 1871-'72. He is the President of the Society of Water-Color Painters in Rome, an honorary member of the Belgian Water-Color Society, and a member of several Art Unions. In addition to various medals and other marks of honor received in Italy, he is a member of the Bavarian Order of St. Michael; and he obtained a gold medal at Munich in 1869.



Copyright, 1893, by Pio Joris.

PIO JORIS.

RECREATION IN THE COUNTRY.

B.-J. BLOMMERS



Copyright 1893 by B.-J. Blommers.

Typographie en couleurs Roussel, Valaden & Co, Paris.

A FRUGAL MEAL

A FRUGAL MEAL.

B.-J. BLOMMERS.

(*Dutch School.*)



B.-J. BLOMMERS.

Bernardin Johannes Blommers is a native of Holland, where he is highly esteemed as a *genre* painter. He follows the tradition of his country, and devotes himself to depicting the domestic life of the humble. The artist has received the approval of the French exhibitions, and was awarded a medal in 1889, in Paris.

In the low room of the peasant's cottage all the family—the father, the mother, and the four children—are grouped around the table; the repast is simple, but appetite seasons it, and every one is busy. The mother, who has just prepared the meal, and who has thought of everything, is now caring for the baby, whom we do not see, but whom we divine, seeing the mother holding the spoon toward a willow cradle. The chimney-place—a black cavern—is smoking; a white cloth is spread on the table. The Delftware represented in the tiles which ornament the walls, and a certain order which reigns in the house, justify the reputation of the Holland peasantry for neatness.

DRIVEN BACK. DE COST SMITH. (*American School.*)

Mr. Smith has painted a party of Sioux braves on the warpath, in the full glory of their war bonnets. Their foray has received a check, and, shouting defiance, they turn from the river and exchange a few shots with the enemy on the opposite bank. A chief shakes his quirt in menace; another warrior has rescued the body of a brave killed in the skirmish, and carries it behind him on his horse. All the Indians are armed with repeating rifles and well-filled cartridge belts, and in encounters with the Crows or cow-boys, or troops sent to keep them within the reservation limits, they have frequently proved themselves formidable antagonists.



DE COST SMITH.

Mr. De Cost Smith has traveled in the country of the Sioux and Crows, in the Dakotas and in Montana, and he has studied the Indians from life. Mr. Smith was born in Skaneateles, New York, in 1864. He was an attendant at the Art Students' League, in New York, and was afterward admitted to Julien's atelier, in Paris, where he also studied with Boulanger and Lefebvre. He returned to the United States in 1887, and devoted himself to Indian and Western life. He has exhibited several pictures at the *Salon* and at the National Academy of Design.



DE COST SMITH.

DRIVEN BACK.

E. BLAIR LEIGHTON



Copyright 1895 by Merton Russell Cotes

D. APPLETON & CO NEW YORK.

Photofacure Copy

How Lisa loved the King

Copyright and Picture the property of Merton Russell Cotes, Esq. F.R.C.S., Royal Bath Hotel, Bournemouth.

HOW LISA LOVED THE KING.

E. BLAIR LEIGHTON.

(*English School.*)



E. BLAIR LEIGHTON.

The subject treated by Mr. E. Blair Leighton is taken from one of the famous tales of Boccaccio's Decameron, entitled "The Daughter of the Apothecary." At the time of the expulsion of the French from Sicily, Pedro of Aragon brought the Spanish dynasty into power, and took up his residence at Palermo. One day when he was enjoying the pleasures of the chase with his barons, the daughter of an apothecary who had seen him pass, impressed by his noble bearing and manly beauty, was seized with a sudden love for the young prince, and soon fell into a state of languor which aroused fears for her life. Her father—Bernardo Piccini—and her mother vainly sought the cause of her suffering, and strove to satisfy her every want. Louise Piccini implored them to let her hear a celebrated minstrel of the court of Palermo, Minuce d' Arezzo, who soothed the king in his leisure hours, and had permission to approach him at any time. Louise revealed her secret to the singer, and begged him, if he wished to save her from certain death, to compose a love-song, which he should sing before the king and thus make known to him the secret of her grief. Minuce composed the song, and the king asked who the heroine was who was dying for love of the sovereign of Aragon and Sicily. The minstrel replied that he would reveal the secret only to the one who, having kindled that flame, alone could extinguish it. And thus the name of the enamored damsel reached the ears of Pedro of Aragon. Mr. E. Blair Leighton—who must not be confounded with Sir Frederick Leighton—has chosen the moment when Louise, lying on the terrace of her house at Palermo, her father and mother beside her, hears the song of the king's favorite minstrel. Mr. Leighton, who was born and lives in London, is a member of the Royal Institute of Painters in Oils.

AN ANNIVERSARY. MAXIME DASTUGUE. (*French School.*)

M. Dastugue obtained his education in Paris, where he practices his profession. He is a painter of the figure, and his special work may be described as *genre* of the more important kind. In the impressive picture before us the time which has been chosen is evidently an anniversary day of mourning. The sentiment of the subject is expressed in the sadness of the elder worshiper, whose face bears a look of faith as well as lines of pain and sorrow. The light streams softly down through the stained-glass windows upon the silent group of young and old, who are united by a common feeling.



Copyright, 1893, by MAXIME DASTUGUE.

MAXIME DASTUGUE.

AN ANNIVERSARY.

G. FERRIER



Copyright 1893 by G. Ferrier.

Typographie en couleurs Bousso, Valadon & Cie, Paris.

PORTRAIT OF M^{lle} G.

PORTRAIT OF Mlle. G.

G. FERRIER.

(*French School.*)



G. FERRIER.

This painter, who is represented here only by portraiture, has devoted himself to historical painting, and is one of the old pupils of the French Academy at Rome, where he resided for five years. A painting called "*Salammbó*," of great boldness of conception, has contributed largely to his reputation. His last important work is a glorification of the arts in France, executed for the embassy of the French Republic in Berlin. Without abandoning historical painting, he now often paints portraits, and he has had great success in this branch. He is a chevalier of the Legion of Honor.

The little subject, Mlle. G., poses probably in the presence of her father; she is going out to roll her hoop in the gardens of the Tuileries, in the Champs Élysées, or perhaps in the square near by. Her thick curls are hidden under her bonnet bordered with otter and adorned with a coquettish pink ribbon; and her whole plump little person, from her neck to her feet, is concealed by one of those long robes which give the children of the present day the appearance of English babies of former times. This is a specimen of the present fashion, due chiefly to the influence of Kate Greenaway—a style adopted in France, where pretty children look like little old women, impeded in their movements and weighed down by the burden which they carry.

COME ! COME !

M. SCHAEFER.

(*German School.*)

The scene of this picture is laid in Holland, at Zealand, in one of the modest cottage interiors, whose neatness is delightful. The old father is sharing the amusements of the children: the elder is the horse, the younger is the rider, and the housewife—charming in her white cap with its two large pins—supports the little one, who is very proud of his mount.

The artist, a professor at the Berlin Academy and the High School, was born in that city, in 1851. His naïve *genres* and his portraits are much esteemed. He obtained a medal at the Melbourne Exposition.



M. SCHAEFER.



Copyright, 1893, by M. SCHAEFER. (By permission of Messrs. KLOSE & WOLLMERSTADT.)

M. SCHAEFER.

COME! COME!

H. R. POORE



Photo-gravure Goupil

Close of a City day

D. APPLETON & CO. NEW YORK.

CLOSE OF A CITY DAY.

HENRY R. POORE.

(American School.)



HENRY R. POORE.

Mr. Poore has chosen a characteristic American subject. The scene is a bridge in Philadelphia, crossed daily by thousands of toilers passing to and from their work, and the varied figures which the artist represents bespeak the cosmopolitanism of American cities. The teamster—wearied, stooping, relaxed, careless of his attire—may stand for a native-born workman, while beyond him is an Italian woman upright under her load, and on the right is an Irish laborer ; and other national types may be selected. In contrast with the workmen are the well-appointed riders turning toward their city homes, closing a day of pleasure instead of a day of toil. The buildings of the city and the masts of the shipping in the river appear in the distance.

Mr. Poore has essayed several fields of art, and he has gained recognition in each. He has painted animals, landscape, and the figure. Born in Newark, N. J., in 1858, he was a pupil of the National Academy of Design, of the Pennsylvania Academy, of Mr. Peter Moran, and later of M. Luminais in Paris. His picture of "Baying Hounds," exhibited in New York in 1884, was among the earliest of his works, which received special attention. Since then he has exhibited many works of consequence in New York, Philadelphia, and elsewhere.

DELIBERATION.

RICHARD LINDERUM.

(German School.)

Three Carthusian friars, assembled in a beautiful sacristy of the style of the middle ages, are deliberating over an important subject of vital interest to their order. They are the wise men of the monastery ; all three are in an attitude of reflection. Their finely modeled heads have tempted the artist's brush. A glass of pure water on the table testifies to the vow of sobriety taken by the Carthusians ; a flute on a stool suggests the amusements which are permitted them.

The artist, Herr Linderum, was born in Dresden, and lives in Munich, where his pictures are highly valued.



RICHARD LINDERUM.



Copyright, 1893, by RICHARD LINDERUM.

RICHARD LINDERUM.

DELIBERATION.

J. DUPRÉ



Copyright 1893 by J. Dupré.

Typographie en couleurs Roussel, Valentin & Cie, Paris.

IN THE VALLEY

IN THE VALLEY.

JULIEN DUPRÉ.

(*French School*)



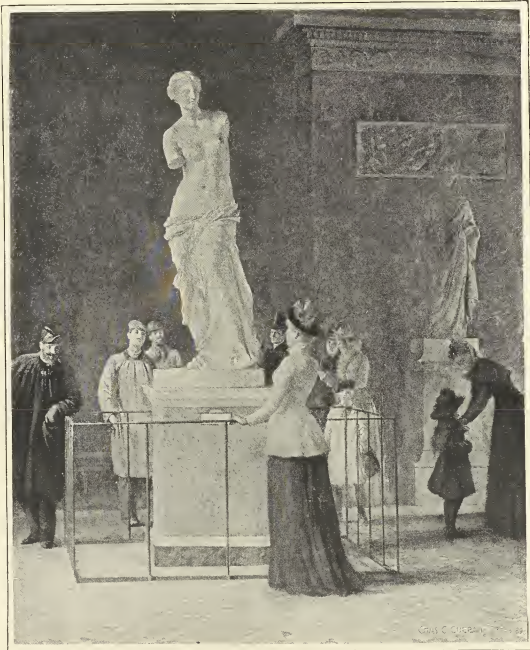
JULIEN DUPRÉ.

Julien Dupré was born at Paris, where he received lessons from two historical painters, Pils and Henri Lehman. While devoting himself to landscape painting, he never fails to make the human figure prominent in his compositions; and he also paints with force and exactitude the animals with which he peoples his large landscapes. During the past twenty-two years he has obtained successively all the distinctions bestowed upon exhibitors, and was made a chevalier of the Legion of Honor in 1892.

The scene of this picture is evidently in Normandy. At the horizon the last rays of the sun light the top of the valley and announce the close of day. It is the hour when the farmer's daughter comes to milk her cows. She advances, clad in a short skirt, her apron tucked up to the waist, her head covered with a red silk handkerchief, her arms bare to the elbows, carrying her two spotlessly clean zinc pails, which are held out from her by means of four pieces of wood joined at right angles.

VENUS OF MILO (LOUVRE). C. C. CURRAN. (*American School*.)

The famous Venus of Milo, as she stands in the Louvre, is constantly surrounded by admiring visitors, and Mr. Curran, one of the most alert and versatile of our younger artists, has adroitly contrived to make his picture most suggestive. The modern figure in the foreground, whose attitude bespeaks silent admiration, completes a study of contrasting types which the gendarme to the left is not slow to note. Beyond him the workmen in blouses show sincere if uncultivated admiration of the beautiful in art; and on the other side are members of the army of tourists, who march unceasingly through the treasure chambers of the Louvre, viewing its paintings and sculpture.





SOUTH DUXBURY CLAM-DIGGER.

J. J. ENNEKING.

(*American School.*)



J. J. ENNEKING.

Mr. Enneking's studies of Nature include both the woodlands of the interior and the seashore, but in either case it is his own country—New England—which furnishes his favorite themes. For the simple, realistic, and honest subject of this picture he has gone to a beach in South Duxbury, a part of a town near Plymouth, Mass., which has a double title to fame, in that it was the home of the doughty Miles Standish, and also the terminus of the Atlantic cable, laid in 1869 from Brest, France. Without any affectation, Mr. Enneking has reproduced the native clam-digger, who has driven his venerable steed down through the salt grass to the beach, where, in mud and sand, his experienced eyes quickly detect the lurking places of clams. Mr. Enneking was born at Münster, Ohio, in 1841, and he studied art in Cincinnati and Boston, and later in Paris under Bonnat and Daubigny. He is a painter of the figure as well as landscape.

G. CHARPENTIER-BUSIO



Copyright 1895 by G. Charpentier-Busio

D. APPLETON & CO NEW YORK.

Photogravure Goupil

Henri Busio

A STOLEN KISS.

G. CHARPENTIER-BOSIO.

(*French School.*)



G. CHARPENTIER-BOSIO.

Gaston Charpentier-Bosio was born in Paris, in 1858. He obtained an honorable mention at the exhibition of the Society of French Artists, in 1892. He is a pupil of Bouguereau and Robert Fleury, and usually devotes himself to *genre*, although he has painted some portraits.

The subject treated in this picture is the old, old story which is told every day. The lover from the village, who has been loitering near the farm, seizes the moment when the men are in the fields, the young girl alone, and the mother asleep, to snatch a furtive kiss from his inamorata. It is a beautiful summer day; the window is open, and the blonde maiden is sitting on the ledge, not thinking of danger. Her mother had taken the *Petit Journal*, and was counting on the interest of news of horrible murders, distressing suicides, mad dogs, and the crops, to keep herself awake; but her eyes are closed—the paper drops on her knees. The lover, who hails the opportune moment, and probably reckons on the soporific effect of reading on unaccustomed rural eyes, has advanced rapidly and stolen a kiss, which is the sweeter because the mother is sleeping very lightly; and so the daughter is divided between pleasure and fear. The lover, with his old hat and brown clothing, seems rather a sailor from some little Norman port than a cultivator of the fields. The observer will find, perhaps, that the cottage is very empty—it wants at least a cat and some accessories pertaining to cookery and work. This Flemish neatness is not at all characteristic of rural France.

ZOUAVES IN THE FIELD. MARIUS ROY. (*French School.*)

Marius Roy paints chiefly scenes of military life. In the picture before us the Zouaves—the most popular corps in the army—are encamped, and are occupied with the duties of the bivouac. They have laid aside their arms; some are eating their soup, while others are cleaning their accouterments. In the background the pot is smoking, and the men on duty are preparing supper for the company. A sentinel, wearing the military medal, leaning on his gun, his knapsack on his back, with the cross-belt and the drinking-vessel, is on the alert for any alarm.

The artist, who was born at Lyons, was a pupil of Boulanger and of Jules Lefebvre. He has painted many portraits in addition to his military subjects. In 1883 he obtained a third-class medal at the *Salon*.



Copyright, 1893, by MARIUS ROY.

MARIUS ROY.

ZOUAVES IN THE FIELD.



E.A. WEEKS

THREE BEGGARS OF CORDOVA.

EDWIN LORD WEEKS.

(American School.)



EDWIN LORD WEEKS.

Mr. Weeks was born in Boston, in 1849, and studied art in Paris at the *École des Beaux Arts*, and in the ateliers of Gérôme and Bonnat. His professional life has been spent in Paris and Boston, and in extensive journeys in Oriental countries. He has visited Cairo, Jerusalem, Damascus, and Tangiers, and has lived for some time in India. Mr. Weeks is one of the leading representatives of American art abroad. In 1884 he obtained an award at the exhibition of the Society of French Artists in Paris, and in 1889 at the Universal Exposition he gained a gold medal. In the last few years he has been greatly influenced by his travels in India, which have furnished many subjects, and he has rendered with justness and precision the luminous atmosphere of that country, with its varied types and customs.

The "Three Beggars of Cordova," wrapped in their cloaks, their heads protected by old *sombreros*, sitting on an ancient bench beside the road, are awaiting a passer-by who will give them alms, when they will respond in chorus, "God will repay you." Two of them hold in their hands long white sticks. The third, who is sleeping with his hat over his eyes, has nothing of the haughty bearing of the Andalusian beggars, who maintain, despite their rags, the proud demeanor of *caballeros*.

This picture was shown in Paris a short time since and received with favor. It is reproduced by the courtesy of the Pennsylvania Academy of Fine Arts.

SALOME. G. PAPPERITZ. (German School.)

This artist belongs to the Munich school, and his home is in that city. His favorite theme is historical *genre*, and he gained a first-class diploma of honor at the "German Exhibition" in London.

The episode of the history of Christian martyrs, illustrated in this picture of Salome bearing the head of St. John the Baptist in a golden charger, has always been a favorite subject with painters and sculptors. The "Salome" of Henri Regnault, to cite a modern instance, has been popularized in every country by reproductions. Herr Papperitz shows a beautiful type of the Oriental Jewess. The scene is laid in the fortress which was the residence of Herod, the Roman Governor of Judea.



Copyright, 1893, by G. PAPPERITZ. (After the photograph published by Dr. E. ALBERT & Co., Munich.)

G. PAPPERITZ.

SALOME.

WALTER L. DEAN



Copyright 1893 by Walter L. Dean

Photogravure Geopli

Peace

D APPLETON & CO NEW YORK

PEACE.

WALTER L. DEAN.

(*American School.*)



WALTER L. DEAN.

Mr. Dean's admirable picture represents the White Squadron at anchor in Boston Harbor. The vessel conspicuous in the foreground is the flagship *Chicago*, Rear-Admiral John J. Walker commanding; while the *Newark*, *Atlanta*, *Yorktown*, and *Boston* lie in the distance. The little flags at the main topsail yardarm of the flagship convey the signal to furl sails. The white flag with the red cross, on the *Newark*, to the left, means that she is the guard ship of the squadron. Between the *Chicago* and *Atlanta* the famous yacht *America*, owned by the late General B. F. Butler, is seen coming up the harbor. The city of Boston on the left, the Charlestown Navy Yard with the old man-of-war *Wabash*, and East Boston on the right, lie in the distance. The title of this tranquil summer scene is most felicitous and suggestive.

Mr. Dean was born in Lowell, in 1854, and after a brief experience in cotton manufacturing he devoted several years to the study of art in Boston. After teaching drawing for a time he applied himself to painting, and in 1882 he visited Paris, and spent a year in the Julian Academy, under Lefebvre and Boulanger, and some months in sketching-trips on the Continent and in England. On returning to this country he was able to indulge his early love for yachting, and he has made many cruises along the New England coast.

THE MORNING SONG. ADOLPH SCHLABITZ. (*German School.*)

The artist, whose home is in Berlin, visited the Tyrol in 1890, in order to obtain some needed rest. At Alpbach, which is over three thousand feet above the sea, he happened to enter the village school, where the children, accompanied by the teacher, were singing their morning song. The brilliant light, the fresh coloring of the young faces, the contrast of the hue of the green mountain seen through the large windows, all fascinated him so much as to retain him for many months in the village, until he had painted this scene. When he descended into the valley, in December, the snow and ice made his journey a perilous one.

Herr Schlabitiz obtained two medals at London exhibitions in 1891.



ADOLPH SCHLABITZ.



Copyright, 1893, by ADOLPH SCHLABITZ. (By permission of FRANZ LIPFERHEIDE, Berlin.)

ADOLPH SCHLABITZ

THE MORNING SONG.

THOMAS ALLEN



Typographie en couleurs Bonasol, Valenton & Cie, Paris

UNDER THE WILLOWS

UNDER THE WILLOWS.

THOMAS ALLEN.

(American School.)



THOMAS ALLEN.

This pleasant family scene is doubtless due to the artist's observations in rural Massachusetts. The background is a pasture shaded on one side by giant willows covered with deeply seamed bark, which extend their limbs over the field, forming an inviting shelter for the sire and dam and the colt, the pride of the equine family. The ground is rich and soft, and the hoofs of the horses sink into the grass, which is watered by springs. Through the silvery leaves of the willows comes a softened light which touches the backs of the horses here and there. One can

readily imagine that a strong family sentiment unites this peaceful group, indicated by the mother, whose head rests confidently on the father's back, while the colt presses affectionately toward them.

It may be noted that scenes of animal life are oftener chosen by American and English painters than by the French. The French school has had some great masters among painters of animals, but, in general, animal life appeals more forcibly to the Northern artists, for animals have a more intimate share in their life and are closer companions.

Mr. Allen was born in St. Louis, in 1849. He was a pupil of Prof. Ducker at Düsseldorf, and later spent three years in Paris studios. His home is in Boston, but since 1884 he has been an associate member of the National Academy of Design, and his pictures are frequently seen at the exhibitions of the Academy, and the Society of American Artists, of which he is also a member. He has sent several paintings to Paris exhibitions.

CHRIST WALKING ON THE WATER. E. DUEZ. *(French School.)*

Following the system of transposition of certain painters of the modern naturalistic school, M. E. Duez, who occupies a distinguished position among French artists, has adopted in his interpretations of the Scriptures the costume of the present day. Some sailors, fishing out at sea, perceive a strange light, which is as yet only a luminous column. They hurry to the prow of their vessel: soon a human figure is defined, which takes the form of Christ clothed in white and surrounded with a nimbus of light, and appears to them walking on the water. The horizon is illuminated, and the green expanse of the sea reflects the celestial radiance.



Copyright, 1893, by E. Duez.

E. DUEZ.

CHRIST WALKING ON THE WATER.

A. TILLOTSON



Copyright 1885 by A. Tillotson

Photography by G. S. I.

After the Bath

G. S. ILLIOTT & CO. NEW YORK

AFTER THE BATH.

F. A. DELOBBE.

(French School.)



F. A. DELOBBE.

This artist was born in Paris. He was a pupil of Lucas and Bouguereau, and he has obtained various honors in the annual expositions, where he was first represented about 1870. The jury has given him awards in the *Salon* of the Champs Élysées in 1874 and 1875, and since then he has been "*hors concours*," or not in competition at these exhibitions. M. Delobbe has borne in mind his studies at the studio of M. Bouguereau, and the character of his subjects sometimes shows the influence of that master, who remains faithful to the study of the nude, and is almost the only representative of the classical school.

A young mother sitting on the bank of a river, shielded by the trees, has just emerged from her bath and is clothing herself. Her little girl, who probably has also "plunged into the waves," in classic phrase, offers her mother some shining cherries. Like a prudent person, the young mother has brought a comfortable *peignoir*, and her blue robe lies on the ground beside her lunch-basket. The landscape is French; the cherries may be those of Montmorency; the type of the bather, fresh and rosy, may be taken from a modest studio model.

VENICE. JULIUS L. STEWART. (American School.)

Although he was born in Philadelphia, Mr. Stewart is an *habitué* of French exhibitions, and many years have passed since he made his *début* at the Champs Élysées and gained his first award. He was a pupil of Zamacoïs, Gérôme, and Madrazo, and he has devoted himself to *genre* painting of the larger kind, including several compositions depicting scenes of fashionable life in Franco-American society, like his "Hunt Ball."



JULIUS L. STEWART.

The artist is sitting beside the Riva, on the quay of the Lido; or perhaps even nearer—at San Servolo, or at the Armenians. He has before him the entire lagoon, and he embraces the whole horizon of Venice from the Canal of Fusina to the end of the Gardens. The red and brown sails of Chioggia cut the perspective, which stretches away before us and shows us the church of St. Maria della Salute, the Campanile, the Ducal Palace, the Riva degli Schiavine, the sea, and the Gardens. In the foreground the "*barca e pronta*," the gondolier waits, while the beggar stretches out his hat to the foreigners, whose silhouettes are in relief against the water of the lagoon.



Copyright, 1893, by J. L. STEWART.

J. L. STEWART.

VENICE.



FAIS LE BEAU!

ROBERT W. VONNOH.

(*American School.*)



ROBERT W. VONNOH.

Mr. Robert William Vonnoh was born in Hartford, Conn., September 17, 1858. He was a pupil at Julien's Academy, in Paris, in 1881-'82, where he studied under Boulanger and Lefebvre, and gained a prize for painting the male torso. He exhibited a portrait in the *Salon* of 1882, and at the Universal Exposition of 1889 he obtained a medal. A gold medal was awarded to him at the Massachusetts Charitable Association Exhibition in 1884.

The title of Mr. Vonnoh's picture means, as we need hardly say, that the pet dog is to do his best, and perform his little trick in his prettiest manner. As his mistress is blonde, the dog wears a knot of blue ribbon. This picture was painted in Paris, and the interior of the little boudoir, the cushions, guitar, the Japanese fan fastened on the wall, and the Louis XVI fire-place and the toilet of the model, have a Parisian flavor.

THE FIRST TOOTH. IVAN A. PELEVINE. (*Russian School.*)

Ivan Andraevitch Pelevine was born in St. Petersburg, in 1841. He was a pupil at the Academy of Fine Arts, and was elected a member of the Academy in 1869. He achieved fame not only as a painter in oil but as an expert worker in mosaic. His mosaics may be found in the Academy at St. Petersburg and in the Cathedral of St. Isaac. From 1874 to 1884 M. Pelevine served as a magistrate in the province of Wilna, and also devoted himself to historical pictures, one of which was seen at the Paris Exposition of 1878—"The Czar Ivan the Terrible visiting the Cell of Nicolas Salas at Tschaff, in 1570." His real vocation was, however, the painting of *genre* pictures, and in this field it is peasant life that chiefly attracts him. Young mothers nursing their babies—the firstborn learning to walk—such are the incidents which he pictures over and over again. It must also be noted that Pelevine has a cat in all his small pictures. We find it also in this one—a kitten, which takes part in the life of the house and shares in the great event that absorbs the attention of every one—of the grandmother, and the two pretty little sisters with their rosy cheeks, who watch the mother as she holds the baby upon her lap. The first tooth! Here is enough excitement for one house; it is a real event. What will the father say? Probably nothing, unless he feels something of the painter's poetic influence, for Pelevine is apt to find a picturesque quality where his fellow-painters see nothing but sadness.



THE FIRST TOOTH.



Copyright 1898 by Alma Tadema N. Y.

D. APPLETON & CO. NEW YORK

Photogravure Couplé

Calling the Worshippers

CALLING THE WORSHIPPERS.

LAURENZ ALMA-TADEMA.

(*English School.*)



LAURENZ ALMA-TADEMA.

From a photograph by Messrs. ELLIOTT & Fry,
London.

Laurenz Alma-Tadema, perhaps the best-known painter of classical subjects of our time, is English by adoption, but he was born in Dronryp, Friesland, January 8, 1836. He was educated at the gymnasium of Leeuwarden, where he acquired an interest in Egyptian and Greek and Roman archæology, which has influenced his choice of subjects throughout his life. In 1852 he was a pupil at the Antwerp Academy, and he subsequently studied in the atelier of Baron Leys. In 1862 he obtained a gold medal for a painting shown in Amsterdam, and in 1865 he exhibited his "Egyptian Games" in London. In 1870 he married an English lady, Miss Laura Epps, who afterward gained distinction as a painter; and he removed from Brussels to London, where he has been a conspicuous figure in both the artistic and social life of the metropolis. His beautiful home and his magnificent studio will linger in the memories of those Americans who have enjoyed the privilege of visiting them. Nearly all the chief honors possible for an artist have been bestowed upon this painter. He was made an officer of the Legion of Honor in 1878, when he received a first-class medal at the *Salon*, and a member of the Royal Academy in 1879. He is a member of the Royal Academies of Amsterdam, Munich, Berlin, Stockholm, Vienna, and Madrid. The Walters, Vanderbilt, Marquand, and many other American collections contain representative examples of his art.

"Calling the Worshippers" well illustrates the artist's love of Græco-Roman archæology. The young priestess stands on the steps of the temple, whose details are rendered with a loving care which brings the very life of antiquity before us.

FLYING ARTILLERY. ENRIQUE VIVERO Y ESTEVAN. (*Spanish School.*)

Señor Estevan, a spirited painter of military *genre*, has found an excellent theme in a phase of the military manœuvres which form so important a part of the life of every European country that maintains a standing army. In comparison with France, Germany, Russia, Italy, and Austria, the Spanish military force is not a remarkable one; but, as has been proved by the engagements with the Moors in the autumn of 1893, the courage and endurance of the soldiers are of a high order.

In this picture Señor Estevan, whose home is in Madrid, represents an officer leading his battery at a gallop, in order to effect a rapid change of position. We may note, in passing, that the artist's name sometimes appears as Esteban, but we have followed his own signature.



Copyright, 1893, by ENRIQUE VIVERO Y ESTEVAN.

ENRIQUE VIVERO Y ESTEVAN.

FLYING ARTILLERY.



OCTOBER TWILIGHT IN NEW ENGLAND.

J. J. ENNEKING.

(*American School*)



J. J. ENNEKING.

An October twilight in New England shows such a splendor of coloring that it is not strange to find an artist endeavoring to preserve the effects on canvas.

In his early days Mr. Enneking showed a preference for picture-drawing over arithmetic, which was indulged to a limited extent when he became a student at St. Mary's College, Cincinnati. He left the college to serve as a volunteer in the civil war, where he was severely wounded. A little later his interest in art was stimulated by an exhibition of paintings in Cincinnati, and he finally began to draw on stone under Prof. Richardson, in Boston. His eyesight compelled him to desist. He entered business, and failed. Returning to art, he worked in pastels and then in oils, and in 1873 he visited Europe with his family, studying the figure and landscape in the Munich Academy and sketching in Venice, and finally entering Bonnat's atelier in Paris, where he remained for three years. After his return to Boston he soon earned a place for himself in American art. He has received several gold and silver medals at various American exhibitions. Mr. Enneking is a member of the Boston Art Club and the Paint and Clay Club.

THE STRIKE. ROBERT KOEHLER. (*American School*)

The crowd of workmen have come from the mills, whose chimneys rise in the distance, to the house of the owner, who stands on the steps listening to the spokesman of the party. The latter points to an old workman, the victim of some special grievance, and the crowd jeers. A man on the outskirts of the group is picking up stones for possible action, and a striker's wife is vainly urging her good man to go home. A sad-faced woman with hungry children crouches at the side of the house, and watches her husband's employer with no kindly eye.



ROBERT KOEHLER.

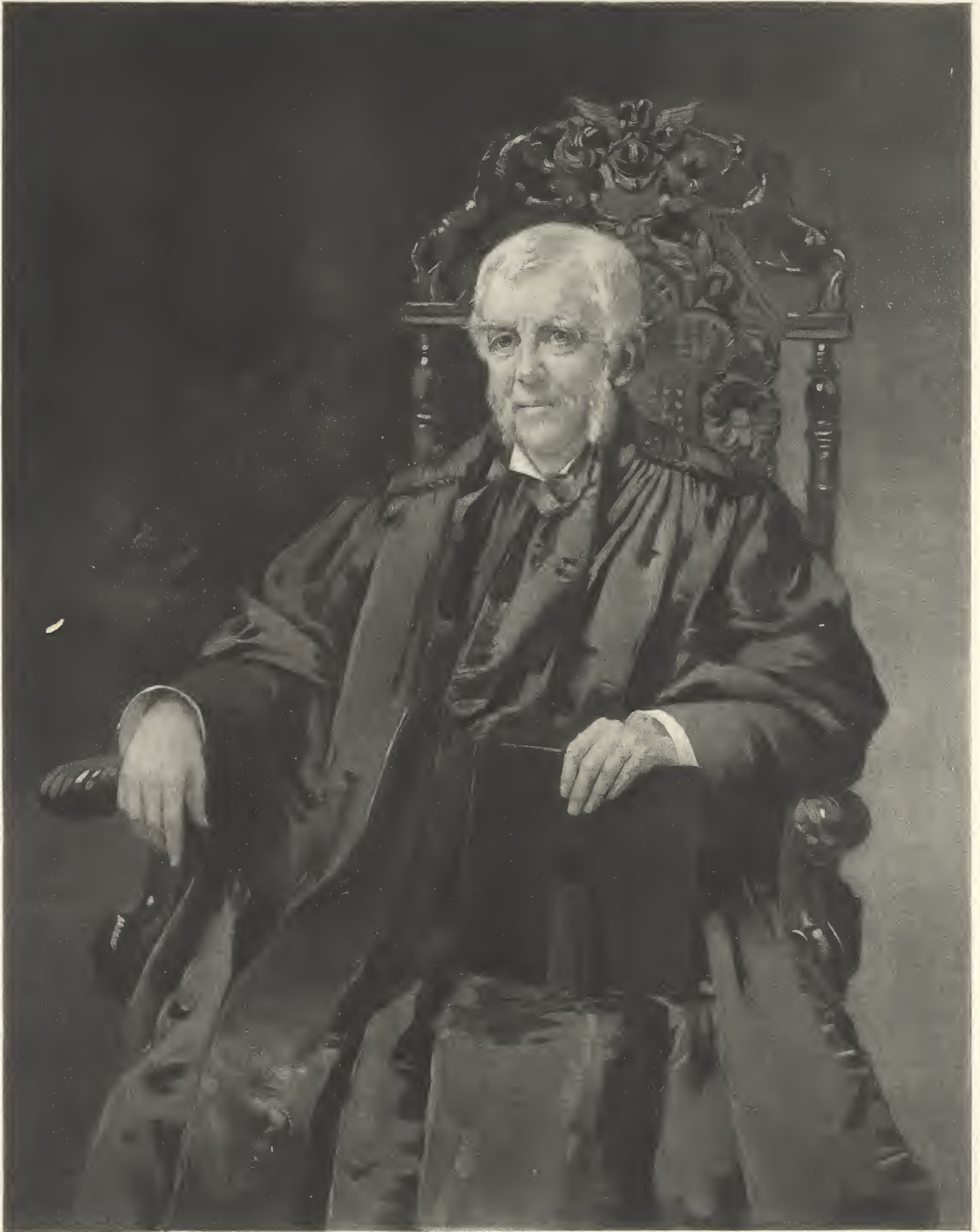
Robert Koehler was born in Bavaria fifty years ago, and, after studying art in Munich and Düsseldorf, came to this country in 1881, and has exhibited pictures in many American cities. He has also given much time to teaching, and was for several years the instructor of a class in painting at the Boston Institute of Fine Arts. At present Mr. Koehler is at the head of the Department of Painting in the Fine Arts School of Minneapolis, Minn.



ROBERT KOEHLER.

THE STRIKE.

SARAH W. WHITMAN



Photogravure Couplé

Portrait of Oliver Wendell Holmes

© APPLETON & CO. NEW YORK

PORTRAIT OF OLIVER WENDELL HOLMES.

SARAH W. WHITMAN.

(*American School.*)



SARAH W. WHITMAN.

No portrait at the Chicago Exposition can make a closer appeal to cultured Americans than this presentment of the gentlest of autocrats, the poet and essayist, who since Lowell's death sits at the head of the faculty of American letters. From the appearance of the lyrical protest which saved the gallant old frigate *Constitution*, sixty-three years ago, down to the last of the felicitous talks *Over the Teacups*, Dr. Holmes has written nothing for which the reading world has not been in some degree the better. This is not the place for a recapitulation of the collected lyrics and satires, odes and poems of occasions, essays, novels, and professional writings, which have proved his command both of lightness of touch and of a seriousness of purpose, sometimes underestimated by those who have looked upon the author of *The One-hoss Shay* as first of all a humorist. His fruitful career in his own profession, as practitioner, author, and Professor of Anatomy in the Harvard Medical School, is suggested in the academic cap and gown of this portrait, which is lent to the Exposition by the College of Physicians of Philadelphia. The artist has given us a faithful likeness of the well-loved poet and autocrat looking no older than when, in the same scholastic garb, he sat by Lowell's side in the wonderful gathering in Sanders Theater, when Holmes in verse and Lowell in his oration commemorated the two hundred and fiftieth anniversary of Harvard University.

Mrs. Whitman, the vigorous and accomplished artist to whom we are indebted for a portrait whose value will increase every year, was a pupil of William M. Hunt, in Boston, where her professional life has been passed.

BESSY. ELLEN DAY HALE. (*American School.*)

The painter of this charming picture of childhood is the daughter of the Rev. Edward Everett Hale, of Boston, and her home is in that city. Miss Hale has studied both in Boston and abroad, and she has devoted herself for the most part to portraiture and *genre*.

The sweet but grave expression of the child has been rendered with admirable tact and certainty, and the picture forms a wholly delightful addition to our studies of child life.



ELLEN DAY HALE.



ELLEN DAY HALE.

BESSY.



D. APPLETON & CO.

*View looking southeast from the roof of the Woman's Building.
The Japanese Buildings, Wooded Island, Liberal Arts, Agricultural,
Electrical, Administration, Mining and Horticultural Buildings
appear in the order named from left to right.*

All the efforts of the governing board of Park Commissioners had been devoted to the improvement of the northern part of the Park, which was nearest the residence portion of the city—a tract extending only to Fifty-ninth Street, and including less than a sixth of the total area of the Park. Within this part were the usual improvements found in public pleasure-grounds—pavilions, boat-houses, tennis and croquet courts, beautiful lawns, and forest trees. There was also a pleasant little lake, upon which boating could be indulged in. were erected the State buildings of the Fair, the ernments, and the Fine Arts Building.

dition was very different. In a acres the pedestrian could that might be termed hills and the marshes, of beating waves were the only landscape. Year sand hills shifted the gales. Now was to be taken tion of man, ture, and trans- garden spot of as the world equal. Wind- sand hills sloughs, with rising from green covered and stunted wil- high water even appreciate, except with the condition of the

ration was begun, what an amount of labor was required to make it what it is.

The decay of aqueous vegetation for many years had given to the surface a film of black soil. This was too valuable to lose, and the first thought in the preparation was to save it. As the dairy-maid skims cream from milk that she may preserve its richness unmixed, so the laborers at the Park skimmed from hundreds of acres of its surface the inch or two of rich loam which was to

This is the region in which buildings of foreign gov- South of this line the con- tract of some five hundred find not a single thing attractive. The sand formed by centuries from Lake Michigan, features of the after year these and drifted in this virgin area under the direc- instead of Na- formed into a beauty such can scarcely ing among the were marshes and here and there them an island of with marsh grass lows, sometimes in flooded. No one can those who were familiar Park before its prepa-



STATUE OF COLUMBUS,
At the Eastern Entrance of the Administration Building.
BY LOUIS ST. GAUDENS AND MISS MARY LAWRENCE.

prove so valuable. The great heaps of the treasure were collected at convenient places in the Park. Then the grading and dredging began. This latter feature was a most important one. The scheme of the landscape architects provided for a scene of Venetian beauty when the Fair should be completed. The most essential element in this effect was to be the system of water ways or lagoons, which were to run through the Park from north to south. It is true that there were certain inlets from the lake and certain low places filled with water in the Park; nevertheless, the system of lagoons as it exists to-day is entirely artificial, and the



LOOKING NORTHWARD FROM THE GONDOLA LANDING, AT THE WESTERN END OF
THE AGRICULTURAL BUILDING.

result of the dredging of hundreds of thousands of cubic yards of earth and sand from the present channels of the water. All the soil thus obtained was preserved with care, and used to fill those portions that were to be raised higher above the surface of Lake Michigan. An almost incredible quantity of earth was thus handled during the time of preparation, and the overcoming of the difficulties met here is one of the achievements in which the greatest pride may be expressed.

When the grading was begun, the Building Department commenced its own work on the grounds, and side by side, as opportunity offered, preparation and con-



THE ADMINISTRATION BUILDING.
RICHARD M. HUNT, ARCHITECT.

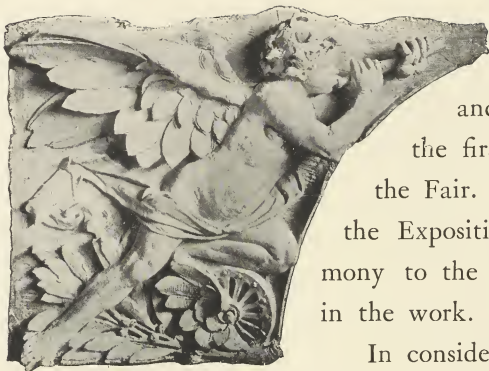


FIGURE IN WINDOW FRAME,
MACHINERY HALL.

struction were continued together. The space of two years practically measures and includes the time from the turning of the first shovelful of earth to the completion of the Fair. The buildings and grounds as visitors to the Exposition have seen them bear their own testimony to the faithful application of every one engaged in the work.

In considering the results of all the organization and preparation and construction ending in the finished Fair, it is well to look first at the form which the grounds and buildings have taken before attempting a review of the departments of exhibits. It will be understood that this description is written before the close of the Exposition.

There are five great divisions in the arrangement of the area devoted to exposition purposes, each with a character distinctly its own. The most northerly is that which occupies the former improved portion of the Park, and is devoted to State buildings and those of foreign governments. The second is that portion of which the central landscape feature is the lagoon with its wooded island. The third is the portion of which the Grand Plaza and Basin are the most prominent features, with the Administration Building for a crown. The fourth is that portion south of the buildings that front on the Grand Plaza, which contains the Stock exhibits and the outdoor agricultural displays. This is the most southerly portion of the grounds. The fifth is the Midway Plaisance, which extends from the Park a mile westward, and contains the special exhibits and private enterprises in the nature of concessions. An investigation of the grounds will show this to be the most natural arrangement of divisions.

The scheme of transportation was so arranged that the visitor entering the Park by the main gateway would immediately obtain a view of the most striking architectural effect of the whole Fair—the Grand Court or Plaza. Whether he reaches Jackson Park by land or by water this is true. And the crown of the architectural magnificence of the Fair is here, in the center of this Plaza. It is the Administration Building. From the dome of this great structure this is the most satisfactory bird's-eye view of the Fair Grounds which it is possible to obtain. The horizon to the east is on the inland sea—Lake Michigan—and to the west upon the boundless Illinois prairies. At one's feet lie the buildings which have

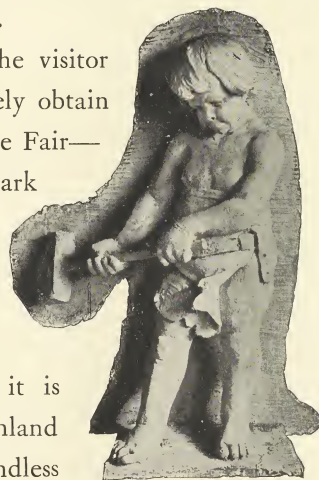


FIGURE IN WINDOW FRAME,
MACHINERY HALL.

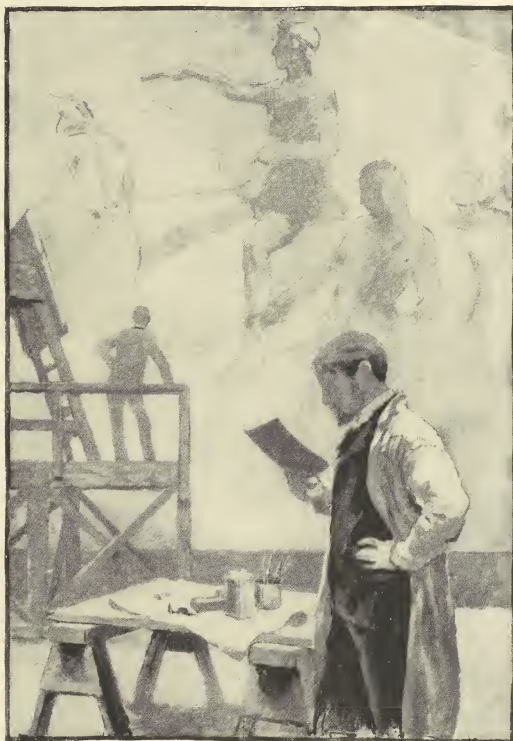
earned for the Fair its just title, "The City of White Palaces." Whatever the point of view may be, one is first attracted by the enormous roof of the Manufactures and Liberal Arts Building, the greatest house that the world knows. From here let the eye wander northward to the Government Building and the Fisheries Building, on the shores of the Lagoon, and the battle ship which is near them in Lake Michigan. Continuing the view up the lake shore, the visitor sees the buildings of numerous foreign governments and of the States of the Union. Surrounded by these, and therefore in the center of what was once the only improved portion of the Park, stands the most excellent building of all as to architectural design—the Palace of Fine Arts, with its annexes. Circling around this gem in its setting and following southward along the west border of the Park, the visitor finds the next prominent feature in the view to be the Illinois State Building with its ponderous dome. Here, again, is the Lagoon, with its wooded island bearing the rose gardens and the Japanese Temple. Upon its western side and facing its shining waters are the Woman's Building, the Horticultural Building, and the Transportation Building, in succession. The circuit has now brought the visitor back to those edifices fronting on the north side of the Grand Plaza and Basin. These three, in succession, are the Mines Building, the Electricity Building, and the Manufactures and Liberal Arts Building. Beyond the peristyle at the eastern end of the Grand Basin, and reaching far out into the lake, is the great steamboat pier, inclosing with its breakwater the harbor for pleasure crafts. At the lake shore on either side of the Basin are the Casino and Music Hall. Turning now to the southward, the building nearest to the point of view, and second only in size to the giant of the Exposition, is the Machinery Hall. It is connected by a colonnade



THE GLORIFICATION OF WAR.
GROUP, BY KARL BITTER, ON THE ADMINISTRATION BUILDING.

with the Agricultural Building, which is almost its twin in size. From this connecting colonnade access is given to the amphitheater for cattle shows, and to the great number of stock barns. Near the lake shore, and yet to the southeast of the Agricultural Building, are the convent of La Rabida, the Forestry Building, the Dairy Building, and the Leather exhibit. And as the end of the day's survey of the grounds, even though it be by the eye only, properly comes at the station for home, here at the beholder's feet, as he looks westward from his lofty point of vantage, is the great terminal station of all the railroads which enter the Park. The Midway Plaisance, which was omitted in this casual glance through the grounds, from the dome of the Administration Building is a maze of Oriental architecture and color too far away to distinguish very definitely the features which compose it

In deciding upon plans for the general scheme of the Exposition it was settled by the conferring architects and landscape architects that the two great central divisions of the Park should be diametrically opposite in the matter of landscape treatment. The more northerly of the two should have its water ways so constructed as to appear in a state of Nature, the wooded island, so far as possible, should be unimproved, and the shores of the lagoons should be as irregular as they would be had man never touched them. Extending southward from this Lagoon a canal was to enter the Basin, and crossing it extend farther southward. These canals and the Basin were to be entirely conventional and artificial in their effect. The shores were to be ornamented, walled, and terraced, and the effect of the whole was to be as delightful as possible. These plans have all been carried out in perfection. As one stands at the east front of the Administration Building and looks toward Lake Michigan, the landscape effect is a marvel. The end of the view is the great landing pier with the waters of the lake around it. The beholder is looking entirely across the Basin of emerald-tinted water reflecting on its surface the façades of the most magnificent



GARI MELCHERS AT WORK.
DRAWN BY WALTER MACÉWEN.



D. APPLETON & CO.

*Machinery Hall.
View from the southwest corner of the Manufactures and Liberal
Arts Building, showing the Columbian Fountain on the right, and
the Colonnade and Obelisk on the left.*

buildings of the Fair. The first interruption to the view in the nature of ornament is at the foot of the Great Basin, where stands the magnificent MacMonnies Fountain, one of the most charming of all the smaller features; near it are beautiful electrical fountains—a dream of fairyland in the splendid variations of color which they show at night. Surrounding the Great Basin and on both sides of the Grand Court are sunken lawns of fine grass terraced or with beveled sides. Statues, vases, and jets of water, and various ornaments, are placed here and there on the grass.

Canals at right angles to the Great Basin lead to the other portions of the Lagoon. They are crossed by bridges sixty feet wide, of unusual beauty and massive structure. The heavy balustrade which bounds the terrace continues over



THE ARTS OF PEACE.

BY GARI MELCHERS.

One of the Decorative Paintings in the Tympana of the Towers of the Manufactures and Liberal Arts Building.

the bridges, and on the abutments are great columns representing ancient Roman designs; they are sixty feet high, and rest upon large pedestals. On each capital stands a heroic figure of Neptune, and projecting from opposite sides of the columns are sculptured prows of Roman war vessels. On the opposite faces and pedestals are naval trophies, coats of arms, and mottoes glorifying Columbus.

At the head of the Great Basin is the grand statue of the Republic, and beyond it one may obtain a view of the Administration Building to the westward. At this point the observer is near the peristyle and the Columbus Porticus, one of the most satisfactory of the artistic triumphs of the Exposition. The design of the Grand Court at the Lake Michigan end is worthy of particular attention. It represents the combined artistic ideas of Augustus St. Gaudens, the sculptor, and



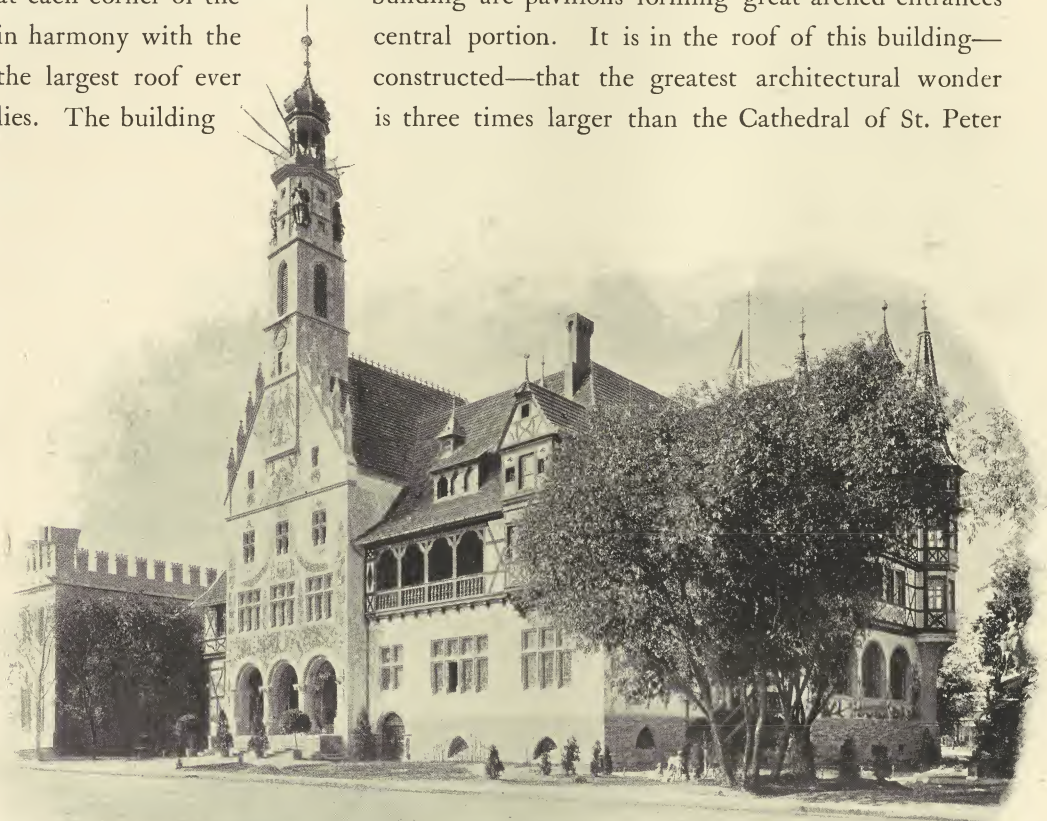
THE GRAND COURT AND BASIN, LOOKING EASTWARD FROM THE UPPER PART OF THE ADMINISTRATION BUILDING.

Charles B. Atwood, the designer in chief. It consists of a combination of the Music Hall, the Casino, and the necessary water approach from the lake to the Basin. The water is spanned by a noble colonnade or peristyle sixty feet in height. At its north end is the Music Hall, and at the south the Casino, with the Columbus Porticus, or water entrance to the Exposition, in the center of the peristyle, through which is seen the blue horizon of the lake. In the peristyle are forty-eight columns—twenty-four on either side—corresponding with the number of States and Territories, and each carries above the balustrade a typical figure fourteen feet in height. On the frieze above the columns are the coats of arms of the different States and the name of each. The whole design is eight hundred and fifty feet in length, each building being one hundred and forty feet long, the colonnade extending two hundred and thirty-four feet from either building, to meet the Columbus Porticus, which is one hundred and two feet wide. This immense arched water gate is surmounted by a sculptured group representing a chariot with horses and male and female heralds. At the base of the Porticus on either side of the arch are groups representing Navigation and Discovery.

The Music Hall and the Casino are uniform in exterior construction and in size, each measuring one hundred and forty by two hundred and forty-six feet. The former has large audience capacity, accommodations for a chorus of five hundred, a great area for the orchestra, two magnificent organs, and offices, dressing rooms, rehearsal rooms, and all other adjuncts of a first-class theater or concert hall. The Casino is intended to be little more than a place for public comfort. The Casino pier closes this brief summary of the beauties of the Grand Court. It is an enormous wharf two hundred and fifty feet wide, and extending twenty-four hundred feet into the lake. Here all visitors coming by steamboats are landed, and here is their opportunity to ride into the grounds proper upon the movable sidewalk which has become so famous. It has seemed well worth while that particular attention should be given to the architectural features of the Grand Court, since it stands in the thought of artists and architects as the crowning work in the construction of the Fair.

The giant of all the Exposition structures is that known as the main building, or the Manufactures and Liberal Arts Building. It is not only the greatest here, but the greatest house the world has ever seen. Its commanding location, with its side extending for a third of a mile along the curving beach of Lake Michigan, with nothing except lawns and avenues separating them, makes it especially prominent to the visitor who approaches from the water front. It measures sixteen hundred and eighty-seven by seven hundred and eighty-seven feet, and covers an area of thirty and a half acres; with the galleries, it provides a floor space of forty acres.

The cost was one million five hundred thousand dollars. The structure is as notable for its symmetry as for its immense size. It is in the Corinthian style of architecture, and is more severely classic than almost any of its fellows. The interminable array of columns and arches which form the façades is relieved from monotony by elaborate ornamentation consisting of female figures symbolical of the various arts and sciences. In the center of each façade is a spacious entrance in the form of a triumphal arch forty feet wide and eighty feet high, while at each corner of the building are pavilions forming great arched entrances in harmony with the central portion. It is in the roof of this building—the largest roof ever constructed—that the greatest architectural wonder lies. The building is three times larger than the Cathedral of St. Peter



THE GERMAN BUILDING, WITH A GLIMPSE OF THE SPANISH BUILDING ON THE LEFT.

in Rome, and four times larger than the old Roman Colosseum, which seated eighty thousand persons. The central hall, which is a single room without a supporting pillar, measures eleven acres; and seventy-five thousand persons can sit in this room, allowing for each one six square feet of space. There are seven million feet of lumber in the floor, and it required five carloads of nails to fasten the two hundred and fifteen carloads of flooring to the joists. There are eleven acres of skylights and forty carloads of glass in the roof. The iron and steel structure of this roof

would build two Brooklyn bridges. There are twenty-two main trusses in the roof of the central hall, and it required six hundred cars to bring them to Chicago. These trusses have a span of three hundred and eighty-two feet, and are two hundred and twelve feet high in the center. These main trusses are fourteen feet wide at the floor and ten at the apex. They weigh about three hundred and fifty thousand pounds each. The first design of the building provided for a great open court in the center, but when more space was needed it was decided to construct this



SCULPTURE IN THE WEST COURT, FINE ARTS BUILDING.
The Alto-Relief in the center is "The Angel of Death and the Sculptor," by Daniel C. French.

arched roof at an additional cost of nearly half a million dollars. The building seems to be a standing testimony to the fact that statistics may sometimes be interesting. The architect of the Manufactures Building was George B. Post.

The next building directly to the north of the Manufactures is the United States Government Building. It is between the Lagoon and the lake shore, and to the east of the structure toward the lake is the great Government Plaza, the largest open space within the bounds of the Exposition. It measures twelve acres,

and is used for parades and the gathering of large bodies of people. The building measures three hundred and forty-five by four hundred and fifteen feet, and cost four hundred thousand dollars. It resembles the National Museum and other Government buildings at Washington. An imposing central dome crowns the edifice and extends to the height of one hundred and fifty feet. All the departments of the United States Government, except the Navy Department, show their exhibits in this building. A short distance to the east, surrounded by the waters of Lake Michigan, is the imitation Battle Ship which houses the naval exhibit. It is of the dimensions and appearance of one of the new white battle ships, measuring sixty-nine by three hundred and forty-eight feet. Its cost was one hundred thousand dollars. The structure has all the fittings that belong to the actual ship, with appliances for working them. Officers and seamen are detailed by the Navy Department, drills are given, and the discipline and mode of life on our naval vessels are completely shown. As the demonstration of a phase of life almost unknown to the people of the interior of our country, this has proved one of the most attractive of all the exhibits of the Fair.

To the north of the Government Building, and connected with it by a bridge over the Lagoon, is the beautiful Fisheries Building, entirely unique in design and ornamentation, and yet the recipient of some of the most sincere compliments not only from the laity but from architects as well. The designer of this building was Henry Ives Cobb. It consists of a central pavilion, with a circular annex at either end connected with the main structure by a curved colonnade. In the decoration of the building the architect has chosen fishes, crabs, frogs, and other realistic models, and the effect is at once startling and picturesque. The main structure measures one hundred and sixty-five by three hundred and sixty-five feet, while each annex is one hundred and thirty-five feet in diameter. This building has one of the most charming situations of any on the grounds, being almost entirely surrounded by water.

In a direct line with the succession of buildings whose course has been followed, but separated from them by the broad North Pond, is the Gallery of Fine Arts with its annexes. This building stands in the former improved portion of the Park and faces directly south. Before it, but partly obscured by the Illinois State Building, is a vista one mile in length over the waters and the Wooded Island between the façades of the great buildings, which finally terminates at the colonnade that connects the Machinery and Agricultural Buildings. This palace of Fine Arts has with unanimity been awarded the palm as the most admirable example of pure classical architecture of all the great buildings of the Fair. It is five hundred by three hundred and twenty feet, with two annexes, each one hundred and twenty by two hundred feet, and the cost was six hundred and seventy thousand dollars. A great



AN INTERIOR VIEW, HORTICULTURAL BUILDING. A BIT OF JAPAN.

dome surmounts the building, rising to a height of one hundred and twenty-five feet, at which point stands a colossal winged figure of Victory. The structure is absolutely fireproof, and guarantees safety to the art treasures of the world which are housed in it.

Circling the shores of the North Pond, and returning southwest, the visitor reaches the next of the principal official buildings of the Fair, the Woman's Building. It stands near the western boundary of the Park, looking directly eastward across a broad stretch of the Lagoon toward the Fisheries Building and the lake. This structure, with the single exception of the mechanical work of its erection, is to be credited to the women of the land. A woman—Miss Sophia B. Hayden—was the architect, and a woman has been the active factor in everything connected with the conception and the completion. It measures one hundred and ninety-nine by three hundred and eighty-eight feet, and cost one hundred and thirty-eight thousand dollars. Its location is ideal

as it stands facing the bay, with its lawns covered with flower beds and grass, and the water's edge just beyond. The building is in the Italian renaissance style, and its design is thoroughly delicate and chaste. Over the end pavilions are hanging gardens. The interior of the structure is devoted to an exposition of woman's work and capacity in almost every field. Next, to the south, and with its great front facing the Wooded Island, is that glass and iron palace, the Horticultural Building. It measures two hundred and fifty by one thousand feet, and cost three hundred and twenty-five thousand dollars.



BERTHA HONORE PALMER,
PRESIDENT OF THE BOARD OF LADY MANAGERS.

Along the east front are flower gardens and lawns, including tanks for water flowers. The front of the terrace borders the water and forms the boat landing. The plan of the building is a central pavilion with two end pavilions, each connected with the center pavilion and forming two interior courts, each eighty-eight by two hundred and seventy feet. These courts are beautifully decorated, and planted with ornamental shrubs and flowers. Over the center pavilion is a great crystal dome one hundred and eighty-seven feet in diameter and one hundred and thirteen feet high, under which are exhibited the tallest palms, bamboos, and tree ferns. The graceful shape of this dome is that of a huge soap bubble, and it is one of the most charming effects to be seen within the grounds. Between the Horticultural Building and its next great neighbor southward—the Transportation Building—intervenes Choral Hall, not recognized as one of the greater buildings of the Exposition, and yet very large and important to the musical interests.

The Transportation Building measures two hundred and fifty-six by nine hun-

dred and sixty feet, with an annex measuring four hundred and twenty-five by nine hundred feet, the total cost being three hundred and seventy thousand dollars, and the total area more than fourteen acres. The structure is exceedingly simple in architectural design, but its effects are harmonious and its proportions are dignified. It enjoys the distinction of being the only violation of the scheme which has characterized the Fair as "The City of White Palaces," for it is painted with

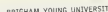


VIEW, LOOKING EAST FROM THE FERRIS WHEEL,
*Showing the Midway Plaisance in the foreground, and the Illinois, Fisheries, Woman's, Government, Horticultural, and
Liberal Arts Buildings from left to right in the order named.*

designs of a most intricate character in bright colors. The grand entrance toward the east has been dubbed "The Golden Door." This title, however, gives no adequate idea of the splendor of this portal. It is composed of receding arches ornamented with allegorical figures, panels, and groups in bas-relief, and with mural paintings. The coloring is due to the most brilliant of gold and silver bronze. This building takes rank with several of its fellows in being the first ever erected at any international exposition for a similar purpose.



THE FERRIS WHEEL, MIDWAY PLAISANCE.
CONSTRUCTED BY GEORGE W. G. FERRIS.



3 1197 01026 4700

[illegible]

